## MEMORANDUM

Annette Stenger

Please Return to Doc Pelzel







# WKFJC 89.7 FM

## HEFFE 89.7 FM



KFJC-FM

STATION SUPERVISOR'S REPORT

FISCAL 1987-88

Robert Pelzel

Station Supervisor, KFJC-FM

October, 1988

The first parties, and the voluments as a very limit of the state of t

The redic broadcasting ourriculum continued at a valuation program in the Fine arts and Communications Utiliance

Robert Pelzel Station Supervisor, KFJC-FM Dotober, 1988

### STATION SUPERVISOR'S ANNUAL REPORT

Fiscal 1987-88 was a productive year for the radio station in its major functions as a vocational training facility and a community broadcast service. Numerous aspects of previously established hands-on training procedures were upgraded or expanded, and new areas of broadcasting or related industry training were developed. Input from the community surfaced via letters from listeners, increased vendor support, and audience donations toward station operations.

The radio broadcasting curriculum continued as a vocational education program in the Fine Arts and Communications Division. Operations of the station, formerly under immediate supervision of the Executive Director of Radio and Television, were reassigned to a Communications Department Coordinator who reported to the Division Dean. The Department Coordinator was a one-year, temporary position for fiscal 1987-88. When this position concluded in June, an outside consultant was commissioned to assess the status and potential of each component of the Communications Department.

Radio station operations and related curriculum continued many of the regular broadcast training functions described in annual reports for the previous two fiscal years. The station's twelve departments (business/sales, engineering, music, production, programming, promotions, public affairs, public service, publicity, sports, traffic, and training) offered

Manager Andrews Control of the Contr

to which is stocked to the description of the contract of the

The second secon

ATTOROPORTISTING COMP BEFOREBURY FROM BE BASISAN CONTRACTOR SUCCESSION CONTRACTOR

practical experience in all major areas of broadcasting except news. The KFJC "radio laboratory" also provided a vehicle by which Foothill students with non-broadcasting majors could strengthen or develop skills in areas relating to their majors.

In addition to on-going regular operations, the KFJC management and staff implemented numerous special projects and activities which strengthened and expanded the station's scope and depth of training, industry recognition, community support, and equipment modernization to current (and in some cases, future) broadcast industry standards.

The purpose of this report is to describe the enhancements to regular station operational procedures and training, highlight station's special projects and accomplishments, and examine the potentials for future upgrade or development. Since the general definition outlining basic purpose and operation for each of the station's twelve departments has been given in annual reports for the two previous fiscal years, this year's will focus on improvements and expansions of the formerly described departmental functions. Following this report series of numbered attachments, most of which have parenthetically footnoted throughout the narrative to illustrate illuminate the discussion accompanying their notation. or Preceding the series of attachments is a summary which provides a description of each attachment and, usually, some additional explanation of the attachment's significance beyond that

mentioned in the narrative.

### FUNDRAISER

In order to replace or obtain some of the expensive equipment which would noticeably improve service to the listening audience and would help minimize periodic technical malfunctions (causing difficulties which range from increased engineering maintenance through broadcast schedule and curriculum disruption to FCC technical violations), KFJC management and staff conducted an on-air fundraiser somewhat similar to those on public television stations. Lightly referred to as a "begathon," KFJC's fundraiser proved to be a worthwile financial undertaking, an indicator of audience participation and support, an attractive vehicle for local merchant donation, an enhancement of visibility for the program and the College, and a unique student training experience in many aspects of programming, promotions, sales, publicity, and production.

Initial planning for the fundraiser began five months before actual air date (October 16 - 25, 1987). Information from the other stations' fundraising experience was combined with KFJC's previous marathon in 1983. Extra weekly meetings from held to develop promotion and publicity strategies, budgetary priorities, staffing requirements and operational program format for pitch content and instructions. scheduling, design and solicitation plans for donor premiums, and timelines for monitoring progress of all necesssary preparation. A list of the major equipment needs was prepared to inform staff audience of the basic function, cost. and operational and

to the term of the control of the second of ್ರಾಪ್ಕಟ್ಟು ಗಳುತ್ತಿ (1989) ಕ್ರಾಪ್ತಿಯ ಕರ್ಮಾಯಕ್ಕೆ ಕ್ರಾಪ್ತಿಯ ಕ್ರಾಪ್ತಿಯ ಕ್ರಾಪ್ತಿಯ ಕ್ರಾಪ್ತಿಯ ಕ್ರಾಪ್ತಿಯ ಕ್ರಾಪ್ತಿಯ ಕ್ರ ಕ್ರಾಪ್ತಿಯ nes y a studich no transfer to the week of the sky of the state of terator to follow the conditions windly atmonese and in n un or suu tim grisu sauce ou tuit

. The constraints and the second polynomials and the constraints of th ingte i gunnsandi boa Pendog goldewane dot beit indt in

para serior encloser of (8 themandate) rollingender

significance of each item (Attachment 3). Instructions/rationales for the on-air approach to use soliciting listener pledges (Attachment 4), and for variation of theme and content of pitches (Attachment 5) were devised. Schedules of pitch breaks within each hour (Attachment 6), and outline of the elements within each break (Attachment 7) provided a structure for overall air continuity, maximum break impact with minimum audience break back-lash, variation of live prerecorded voices using serious to humorous approaches, flexible but challenging music selection guidelines. Procedures were specified for answering phones and obtaining necessary pledge information (Attachment 8) to include on the 3 copy NCR form (Attachment 9) given to the floor director (Attachment 10) for central processing and credit card verification (Attachment 11). A package of material mailed to pledgers (Attachment 12) included discount coupons for station-supporting local merchants upcoming special programming information (Attachment 13). (Attachment 14), and a listener questionnaire (Attachment 15) for demographic and psychographic insight into the station's audience.

With assistance from the radio station at University of California, Berkeley, and the new Foothill Development Director, KFJC researched possibility of increasing the amount realized from listener donations by utilizing the employee donation-matching programs at many companies (Attachment 16 and 17). Matching grant information was also pursued through the station's computer operated Bulletin Board System (Attachments

described to the property of the control of the con

23 and 24). While some of the matching companies or donors who worked for them may have been missed, the efforts in this area added approximately \$1,000 to the station's fundraiser intake.

Besides its value as a "real world" student training experience, the KFJC fundraiser netted over \$26,000 cash, not counting trade-out retail value of merchant donations. (Pledges totaled \$34,000, of which \$30,000 was realized. Expenses for phone installation, printing, premiums, and mailings were \$4,000, leaving a \$26,000 net.) Utilizing these funds, the station has purchased a new transmitter which will hopefully soon relegate its deservedly much maligned predecessor to backup status, and a remote pick-up system which will enable the station to broadcast live from virtually any location in its regular coverage area. The other key items sought in the fundraiser (Attachment 3) are pending available engineering time and completion of negotiations with transmitter site landlord Philco-Ford and subsequent approval by the FCC.

### NEW AREAS OF OPERATIONS AND TRAINING

The continued change in broadcast industry technology and practice along with fluctuation of KFJC potential and resource result in a wave-like pattern of operation in each area of station activity. Certain departments will have high levels of participation by capable students coupled with developable facilities and support which enable intense advancement and output from that department and those closely associated. Other departments with less committed or talented participants and fewer assets from which to draw will decline in operations until

gen in de la company de la com

The state of the s

the necessary combination of factors are present to encourage growth. In fiscal 1987-88, KFJC monitored changes in industry practices and new technology to cultivate facilities and training which will attract qualified students and enable them to build a full departmental operation and strengthen overall station training quality. Described below are some highlights of station exploration of changing technology and preparation for future operations.

One major area of development is in production of prerecorded spot announcements and short informational programs. Currently these items are produced on reel-to-reel tape machines, and often involve manual razor blade splicing and editing techniques. While common in the industry, these techniques are time consuming and frustrating, and will eventually be replaced, in a manner similar to the way analog recording on vinyl is being replaced by digital recording on compact disc. The February 12, 1988 issue of GAVIN REPORT, a radio/record company trade journal for the last 30 years, contained a column describing "the cart machine of the future." This device would store data digitally, enabling rapid access and transfer in the same manner as a computer, and have sound quality of compact disk technology. The device is computer literate, and interfaces with MacIntosh programs to enable "splicing" to be pictured on a terminal, and user friendly enough for a MacIntosh "mouse" to edit within .007 seconds in a deletion, looping, or chaining mode. The GAVIN REPORT article (Attachment 19) describes the Compusonics DSP 1500 Digital Audio

i, le service d'apprint des les balles balles de la companie de la companie de la companie de la companie de l Le companie de la companie de Cart Recorder (Attachment 20), which is in its initial marketing phase. Through KFJC staff efforts, a Compusonics Digital Audio Cart Recorder, along with two Compusonics Digital Audio Cart Playback units, were donated to KFJC in return for station "feedback on the use of the equipment in operations (Attachment 21)." As digital audio technology spreads through the radio broadcasting industry, KFJC has potential to increase its image as a cutting edge leader of modern broadcast training.

As computer technology becomes increasingly standard in broadcasting and related industries, KFJC is investigating cost effective methods to maintain industry level performance. operation level, and training. Industry wide communication via computer (for example, radio station communication with record companies and trade journals regarding additions and rotations of music selections) is in the initial stages of becoming mandatory. KFJC staff is experimenting with a computer bulletin board system, or BBS, (Attachment 23) which currently provides over 200 users with station information of as many types as station personnel are able to provide. The potential for increased awareness of the College, radio station, and broadcasting program is still in the assessment stage. Viewed in conjunction with the above discussion of digital audio cart machines, the potential for attracting new students who have never cued a record or spliced a tape, but could generate innovative production with their computer background, is difficult to estimate.

Bridging the gap between computer terminal and on-stage performance is the KFJC remote recording system (Attachment 25). With vocational education funds matched by Fine Arts and

Communications Division funds (described in the annual report for fiscal 1986-87), KFJC equipped a production studio for basic live in-house performace sound mixing and recording. With these facilities, a performing band receives a 16 channel stereo mix which is broadcast live and/or recorded on a VHS Hi-Fi deck (which provides sound reproduction accuracy much higher than reel to reel tape at less than 25% of the cost). Other equipment (such as digital delay, reverb, and noise gate) provides processing options for a variety of audio enhancements. Additionally, the option exists for the mix to be processed through an analog-to-digital converter before the Hi-Fi recording, to enable highest quality mastering without use of facilities costing many times the amount of KFJC's.

One of the initial uses of these audio facilities has been to revive (at a much more sophisticated level) KFJC's weekly "Live Mike" in-studio band performance. Although training in this area has much potential not yet fully developed, activities so far have resulted in an increase in student participation and program visibility through implementation of the live mike performance scheduling and hosting (Attachment 26). Pending availability of staff time and transportation for the equipment, assistance has also been provided to Foothill Fanfares for demo recordings of rehearsals.

A less complex but increasingly common function practiced by radio stations is that of mobile disc jockey appearances. Usually these appearances occur in high visibility public areas like shopping malls, or as catered entertainment for private



company functions such as Lockeed Christmas parties, or as a cost effective substitute for a live band at wedding receptions. KFJC, using station-generated funds combined with ASFC contributions, obtained basic necessary equipment and formed a Mobile Unit Disc-jockey Department (M.U.D.D.)(Attachment 27), which provides practical experience in mobile mixing, visibility for the program, and service income for station operations. KFJC used its mobile system to provide entertainment for Foothill's Homecoming dance (Attachment 28), and has received positive industry input from as far away as San Diego (Attachment 79).

The above four items (Compusonics, computer bulletin board, audio mixing facility, and mobile disc jockey service) present a strong attraction to new students for training in modern radio broadcasting and related industry skills. As these developing areas become more fully implemented, Foothill's Radio Broadcasting Program will enhance its industry image and service to the community.

### REVISION AND UPGRADE OF PROCEDURES AND TRAINING

While pursuing funds for new equipment and developing additional areas of training, KFJC management and staff have not neglected maintenance and improvement of on-going departmental operations. A strong management continuity has enabled evaluation and revision which incorporates long-term experience with changing industry influence, allowing an evolution of sophistication and standards which are flexible enough to permit the learning experience caused by commission of errors, yet solid enough to minimize damage caused by those errors. When the



theory of the initial policy or procedure is compared to the realities of implementation, a constructive revision provides insight to the reviser simultaneoulsy with a stronger foundation for future entry-level operations. Perceptive new students are able to benefit from a high level of operational training as well as from the analysis and rationale which enables attainment and transcendence of those levels. Several examples of KFJC procedural revision and training enhancement are discussed below.

of KFJC's most fully developed training tools is One the programming department's "Assistant Jock Guidelines" (Attachment 29). This ten-step process provides a method for new students to on-air regulations and equipment operation in a thorough and consistent fashion. New students are paired with experienced programmers who, during regular on-air shifts, provide one-on-one tutoring to gradually but thoroughly familiarize new disc-jockeys with procedures and policies of industry and station standards. The previous version of "Assistant Jock Guidelines" (Attachment 1 in 1985-86 Annual Report), while more complete than comparable programs at other community colleges, refinement to more fully explain the sequence and details of each weekly segment to both the assistant jock and the veteran The current guidelines fill many of the voids experienced the previous version, and incorporate the recent changes and upgrades station equipment and FCC in requirements. The "Assistant Jock Guidelines" provided a model for the University of California, Berkeley, radio station to strengthen procedures and enhance its training.



Other initiation, development, or extension of policy and/or procedure include "Production Studio Access" (Attachment 30). production of a special program (Attachment 31). distribution and misrepresentation policy (Attachment 32). requirements for obtaining and maintaining an airshift (Attachment 33), press release format (Attachment 34, revises Attachment 3 to 1985-86 annual report), requirements for proposal for special feature on a regular shift, an on-going specialty program, a limited series or one-time special program, or continuing public affairs programming (Attachment 35), and the instructions for regular (Attachment 36) or drive (Attachment 37) scheduling and content of disc-jockey mic breaks. The station's music department upgraded its record company solicitation letter (Attachment 38) and its record review process (Attachment 39).

Another area of significant refinement is the station's procedure for assimilating new students into station operations. Staff-devised and implemented one and one-half years ago, the Training Department provides incoming students with assistance in becoming familiar with station procedures and departmental functions beyond the orientation possible through pre-requisite courses. As described in last year's annual report, the Training Department is somewhat similar to a Guidance 50 course about KFJC. The extra management and coordination needed to maintain Training Department functions have derived from support provided through participation in Foothill's Writing Across the Curriculum program.



Of particular note is KFJC progress in application of computer technology throughout station operations. Similar to Writing Across the Curriculum's emphasis on writing as a tool to enhance quality in all academic disciplines, station staff and management are placing an emphasis on computer literacy as a tool to increase performance quality in broadcasting industry, universal job market, and everyday life pursuits. From relatively standard word-processing functions like generation of press releases (Attachment 34), through more advanced data storage like KFJC's Production Archive of over 2,500 pre-recorded "spot" announcements (Attachment 2), or generation of the program log scheduling programs and announcements to be aired (Attachment 40), to somewhat complex artistic functions such as designing flyers (Attachments 13, 25, 27, 36, 37 and 41) producing programs or spot announcements on the station's Compusonics Digital Audio Cart Recorder (Attachment 20), station staff has utilized available resources to encourage any level of computer literacy from every station member. The percentage of generated items in this report's "Attachments" section computer an indicator of the station's increasing realization of its computer use potential. (Attachments 1 - 15, 23 - 27, 29 - 42, 60, 61 and 68 are partially or totally computer generated.) 55, Additional resources and support are currently being sought to develop additional computer applications to station operations.

Two noteworthy achievements, which epitomize the potential of individual development through station participation, require acknowledgement of their significance to the College and the radio program. The first achievement, a technical instruction



manual for the station's newly completed production facility (Attachment 1), was wholly student generated in a five month project intertwining Writing and Computing Across the Curriculum. The manual utilized word processing for the text and computer graphics for the technical illustrations, in addition to composition skills which explain complex concepts and procedures, and detract from the popular rumor that "ESL" is an abbreviation for "Engineering as a Second Language." This manual also illustrates station upgrade of previous training level by replacing "KFJC Production Studio Tutorial Checklist" (Attachment 2 of 1985-86's annual report). Staff appreciation is extended to WAC instructor Joe Gallo, who donated significant time and effort to assist in a project probably not too easy to understand and definitely beyond the requirements of his or anyone's responsibilities in WAC.

The second noteworthy accomplishment is the completion of a two year project to design and implement a process to organize and catalog KFJC's archive of pre-recorded "spot" announcements. Besides functioning as a useful tool for instruction of future incoming students and a preservation of station history, these archived spots provide a record of accountability and compliance in the event of an FCC station inspection. In the nearly ten years of mild to intense periods of preserving a recorded collection of spots aired on KFJC, over 40 reel-to-reel tapes containing in excess of 3,000 spots had been somewhat randomly accumulated with little if any documentation. Two years ago, all existing archive tapes and information were assembled, and a



system to identify, organize, preserve, and duplicate the existing material and to maintain a long-term continuation of the archiving process was devised and revised to create the "KFJC Production Archive Library Handbook" (Attachment 2). This Handbook provides a procedural narrative for utilization of the station Macintosh computer to log necessary data of new spot announcements, and to generate dupilicate protection files in case of computer or computer user malfunction. Since the entire production archive is too large to include with this report, a sample page has been selected (Attachment 42) to illustrate the format of the document.

### KFJC AND THE CAMPUS, COMMUNITY, AND BROADCASTING INDUSTRY

In its function as a 24 hour-per-day broadcast facility serving the greater south and east Bay Area (Attachment 43), the station interacts with a variety of people and organizations in and out of its coverage area. Local merchants interact with the station for program underwriting; campus and community non-profit groups seek exposure for their public service announcements; record companies, distributors, and musicians request airplay of their product; journalists obtain station information for articles or listings; concert venues arrange on-air interviews or ticket give-a-ways; music industry trade publications utilize station air-play statistics; and listeners call for information ranging from "Who was that sax player between Anthony Braxton and Cecil Taylor on your jazz show last week?" to "Are you guys still on the air?" The partial list above illustrates the spectrum of exchanges between KFJC and entities outside the doors



of the station studios. Generally, these interactions are mutually positive and beneficial to all parties concerned. A brief sampling of KFJC dealings with "the outside world" follows.

KFJC provided listeners with a significant amount of information about Foothill College events and programs. Live onair interviews, and live or pre-recorded public service announcements were aired for general class registration, independent study, financial aid, campus abroad program, dental hygiene, electronics museum, AIDS Awareness Week, Performing Arts Alliance Festival, Alumni Association, photography lab open house, and other events. Also, play-by-play coverage of Foothill football, soccer, men's and women's basketball, and baseball enabled Foothill and the opposition campus to hear games live from home, car, and portable radios throughout the south Bay Area.

In cooperation with ASFC, KFJC presented a \$200 scholarship in memory of a recently deceased student who contributed several innovations to the station's production department. (Attachment 44). The scholarship is designed for Foothill broadcasting students demonstrating outstanding work and potential in the production of pre-recorded spot announcements and feature programs. The station also co-sponsored a benefit for the family of a former Foothill student who was a well known San Jose guitarist (Attachment 45).

The station continued its interaction with local community groups through vehicles such as appearances at Homestead High School Career Day (Attachment 46), participation in the annual



Girl Scout Walk-A-Day program (Attachment 47), and provision of KFJC studio tours for interested visitors such as Los Altos Cub Scout Den 3 (Attachment 48).

On-air coverage for non-profit organizations also brought mutually beneficial results for the groups and for Foothill. Among the more than 100 non-profit organizations receiving exposure on KFJC were the California Conservation (Attachment 49) and the Santa Clara County Health Department (Attachment 50). Positive image for KFJC has also been generated with local commercial vendors through station efforts including public affairs interviews (Attachment 51), event calendars and promotional ticket give-a-ways (Attachment 52), and student scholarship recommendations (Attachment 53). A somewhat unusual indication of KFJC's presence is a letter from a producer in the Finnish Broadcasting Company who had heard one of KFJC's programs while travelling in the US (Attachment 54). Although the traveler's letter from Finland is intriguing on its own, the fact that the letter was addressed only to the name of program, California, U.S.A., indicates that the US post office is aware of KFJC programming.

KFJC and Foothill College increased visibility to the campus and community through other pursuits initiated by station staff. Through an on-air underwriting trade-out arrangement with the San Jose Metro, KFJC obtained a weekly advertisement (Attachment 55). Station-generated flyers encouraged experimentation with computer graphics and promoted specific on-air programs (Attachment 56), fundraising benefit performances (Attachment 41), and general station interest (Attachment 41). A station generated flyer



helped bring over 450 people to Foothill for a KFJC record swap, which netted the station over \$1,200 (Attachment 57). Vendor-generated flyers with KFJC logos publicized the station to wider audiences of movie premieres (Attachment 58) and, among others, major reggae and blues performances (Attachment 59). Concurrent with or preceding flyer distribution, KFJC initiated press release mailings to print media (Attachments 34 and 60).

All events which involve KFJC in any capacity require an advance proposal for station management approval. Exemplary of this type of proposal and event is an outline of a promotion with New Varsity Theater's showing of the 1919 silent film "The Cabinet of Doctor Caligari" accompanied by a live performance of an original music score by San Francisco's Clubfoot Orchestra (Attachment 61). Station publicity campaigns for these events generated positive response from local publications, as indicated by a few examples of newspaper coverage (Attachment 62), including a mention of "...Foothill College's hip and eclectic radio station" in the San Jose Mercury News (Attachment 63). KFJC often receives acknowledgement in non-local publications such as the Berkeley based East Bay Express (Attachment 64), or the nationally distributed Stereophile magazine (Attachment 65).

Listener appreciation for KFJC programming and activities was indicated either directly, through letters (Attachment 66), or indirectly, through Arbitron information on audience composition and size (Attachment 67). As it had previously done for the second quarter, or spring, 1985, rating period (Annual report for fiscal 1985-86, Attachment 9), and the first quarter,



or winter, 1987, rating period (Annual report for fiscal 1986-87, Attachment 27), KFJC purchased Arbitron market summary information for fourth quarter, or fall, 1987, rating period (Attachment 67). Generally, this most recent information was consistent with that obtained previously, although probably fluctuating a bit higher than usual in several areas. One comparison of figures for the three periods is in the average measure of listeners during any fifteen minute segment between 6 am and midnight, Monday through Sunday. This measure, denoted as "Average Quarter Hour." or AQH, provides an estimate of the number of unduplicated listeners tuned in to KFJC during any 15 minute segment other than graveyard. Spring, 1985, and Winter, 1987, Arbitron books both estimated KFJC's AQH at 1,100. Fall, 1987, Arbitron figures indicate an AQH of 1,800, which is probably a statistical deviation higher than should be expected. Another comparison of figures for KFJC's audience measurement is the total of unduplicated listeners in an average week during the 10 or 12 week rating period. This figure, called the weekly cume audience, has changed from 24,500 in spring, 1985, to 30,000 in winter, 1987, to 39,600 in fall, 1987. This last increase, again, is probably a high statistical deviation requiring averaging with other survey periods. Generally, the discussion of KFJC audience composition provided in previous annual reports seems reasonable in light of the most current information available. A one page summary of audience listening patterns by age group and daypart (Attachment 68) yields additional ratios for comparison of KFJC/Foothill visibility within subdivisions of the parameters discussed above. The KFJC audience is heaviest in



the 25-34 age group (48 %), with 31 % in the younger 12-24 bracket, and 22 % in the older 35+ range (Attachment 67). Other breakdowns provide indications that KFJC's Hispanic audience approximates 200 average quarter hour and totals 4,300 weekly cume (Attachment 69).

KFJC was also visible in the community through alumni who have gone on to work in broadcasting or related industries. Examples range from a recent alumnus who works broadcasting commute-hour traffic reports (Attachment 70) through a seasoned alumnus who owns a mobile disk- and video- jockey business in addition to spinning at local dance clubs and doing airshifts at the well-rated KITS-FM, "Live 105," in San Francisco (Attachment 71). Other station participants have gone as far afield as the Columbia University School of Law in New York (Attachment 72).

The station has been highly visible to the broadcasting industry in several contexts. One particular area of increased and active visibility for the radio program last year was in representation at industry conventions. KFJC and Foothill were represented at the University of California Radio Network Seminars (Attachment 73), the Northern California Radio and Television News Directors Association convention (Attachment 74), Music Seminar, National Association of Broadcasters New Convention, and 30th Anniversary Gavin Convention for Music Industry Professionals. A station representative was a panel member at the New Music Seminar (Attachment 75) and, in conjunction with stations at UC, Berkeley, and Cal State University, San Luis Obispo, KFJC coordinated a hospitality suite



at the Gavin Convention (Attachment 76). Industry awareness of Foothill's program was strong, even in the larger, out-of-state conventions.

Other broadcasting industry recognition continued in the form of requests from local commercial stations for students from Foothill to work as interns (Attachment 77). Students are able to obtain credit for entry level work in several departments at the participating stations, and simultaneously observe the reality of commercial broadcasting in a manner not possible at KFJC.

Exemplary of KFJC's wide range of industry recognition are a letter from the California Bluegrass Association crediting KFJC with professionally recording and announcing the promotional spot which the Association mailed to dozens of stations for airing (Attachment 78), and a letter from a San Diego based professional mobile DJ service (Attachment 79) requesting copies of KFJC's playlist to "..use what I learn from your station to purchase records for my business." And, as usual, the imperishable "Louie Louie" continued to bring KFJC recognition through mention in the industry trade journal Radio and Records' "Music Datebook" feature (Attachment 80) and through on-air and off-air support in KFOG fundraising efforts for the National Leukemia Society (Attachment 81).

### OVERVIEW

The annual reports for this and previous years have tried to illustrate many of the activities and projects undertaken by the KFJC staff members to fulfill the station's major functions as a community broadcast service and vocational student training



program. Also included in the station's complex mission are the interaction with campus, community, and professional constituences, generation of operational funding to supplement College allocations, and compliance with FCC technical and programming standards. The station continuously evaluates and prioritizes effectiveness and growth in all aspects of its complex mission, and welcomes constructive input from all segments to help improve what many feel is a strong, dynamic, and important Foothill program.

Respectfully submitted,

R. Doc Pelzel Station Supervisor, KFJC-FM October, 1988



### NUMERIC KEY AND DESCRIPTION OF ATTACHMENTS

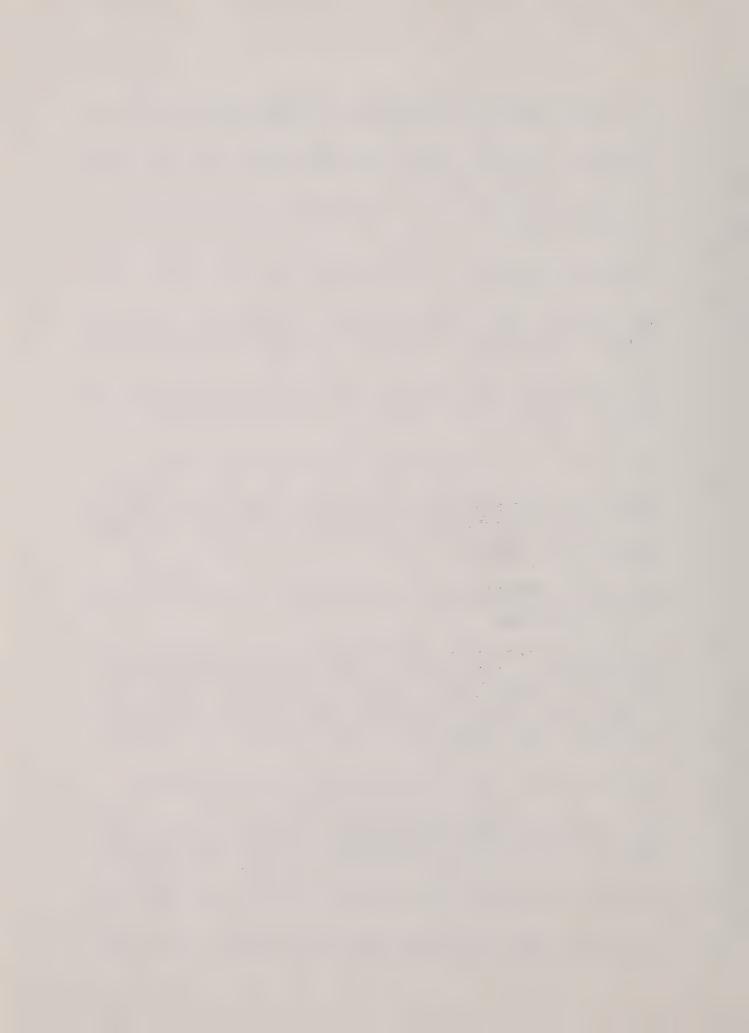
- 1. Instruction manual for KFJC production studio. Entirely student written, the manual contains descriptions and functions of all studio equipment, along with computer generated illustrations and glossary.
- 2. KFJC Production Archive Library Handbook provides a step-bystep procedure for preserving a reel-to-reel master copy, cassette duplicate, and computer log of all pre-recorded "spot" announcements aired on KFJC.
- 3. Equipment "wish list" for KFJC's fall 1987 on-air fundraiser containing function of desired equipment, explanation of station need for each item, and cost estimate for major components.
- 4. Instruction sheet for on-air pitch rationale and approach to listeners.
- 5. List of pitches for on-air programmers to enhance request for listener domations.
- 6. Explanation to programmers of changes in regular mic break schedule during ten day fundraising marathon.
- 7. Format sheet for content of pledge breaks.
- 8. Instruction sheet for staff answering phones to process listener donation pledges.
- 9. Three copy NCR form for simultaneous recording of donor information, billing, and "thank you" gift followthrough.
- 10. Floor director responsibilities and procedures for supervising phone staff and processing donation information.
- 11. Credit card pledge verification process.
- 12. Checklist of contents of mailing envelope to listeners who have pledged, and to former contest winners soliciting pledges.
- 13. Merchant discount coupon and contest winner pledge solicitation letter.
- 14. Special programming following KFJC fundraiser.
- 15. Survey sent to pledgers for demo- and psycho-graphic information of KFJC audience composition.
- 16. List of corporations who match employee donations to colleges.



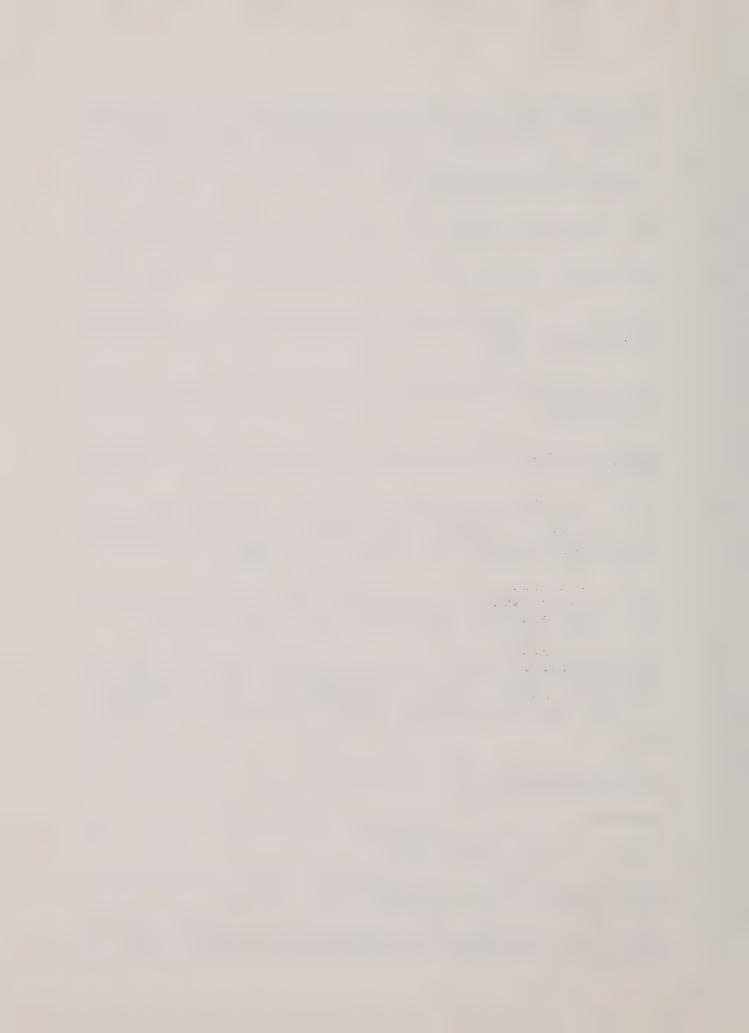
- 17. Examples of employee matching gift forms from Digital, IBM, and Varian.
- 18. KFJC fundraising campaign coverage in the Sentinel.
- 19. Article from February 12, 1988, issue of "Gavin Report," discussing technological advancement in playback and recording of spot announcements and programming. Article describes the "cart machine of tomorrow," the CompuSonics digital audio cart, which stores information digitally on encased floppy disks.
- 20. Product description and performance specifications sheet for the CompuSonics Digital Audio Cart Recorder.
- 21. Letter to KFJC, from CompuSonics, specifying donation of two digital audio cart playback units and one record/playback unit in return for the station acting as a semi-controlled field test of the equipment.
- 22. Computer terminal command sheet for the CompuSonics record deck.
- 23. Description of the KFJC computer bulletin board system (BBS), utilized by over 200 users to obtain information about KFJC projects and programming.
- 24. Message sent during the KFJC fundraiser through the BBS to inform users of company matching grant programs and solicit contributions for station operations.
- 25. Flyer containing information about KFJC live remote recording/broadcasting capabilities.
- 26. Responsibility sheet for coordination of KFJC weekly live in-studio broadcast of a band performance, and guidelines for the host/interviewer of the program.
- 27. Flyer for KFJC mobile disc jockey service, a function of the station's Mobile Unit Disc-jockey Department (MUDD).
- 28. Article in Foothill Alumni newsletter mentioning KFJC DJ utilizing the MUDD equipment to host a dance for the Homecoming '87 celebration.
- 29. Checklist and instructions for the ten step procedure for new station personnel to learn on-air broadcast operations, FCC regulations, and station studio policies. This version of the Assistant Jock Program Guidelines upgrades the previous version (Annual Report for 1985-86, Attachment 1).
- 30. Statement of policy for KFJC production studio access and liability.



- 31. Description and procedures for proposing and producing a one-time or limited series special program on KFJC.
- 32. Revision of KFJC policy on publicity mailings and promotional flyers. and on representation to the business community or music industry.
- 33. Requirements and procedures for obtaining and maintaining an airshift at KFJC.
- 34. Format and examples of KFJC publicity department press releases to local print and broadcast media.
- 35. Instructions for preparation of a proposal for a special feature on a regular KFJC airshift, an on-going specialty program. a one-time or limited series special program, or a public affairs program.
- 36. The schedule of announcements and short features during an hour of regular KFJC programming, otherwise known as the "Regular Break Clock."
- 37. Break Clock for the morning and afternoon "drive time."
- 38. Example of solicitation letter sent to record companies requesting that KFJC be added to their promotional mailing list of future recorded releases. Example includes questionnaire to provide KFJC with background on the record company's operations.
- 39. KFJC music department memo informing record reviewers of changes in procedure, and listing the 35 reviewers currently being coordinated.
- 40. Example of KFJC computer generated schedule of programs and announcements. This sheet is prepared in advance by KFJC's Traffic Director, and filled in by each disc jockey for every hour of KFJC on-air operation. Monthly inspections of logs by the Traffic Department generate correction sheets requiring disk jockeys to revise errors or omissions according to FCC procedures.
- 41. Examples of KFJC publicity flyers generated on computer.
- 42. Example of pre-recorded spot announcements listed in the KFJC Production Department Archive. The total list of all spots in the Archive encompasses over 40 master reels containing over 2,000 spots dating back nearly ten years.
- 43. Coverage map showing KFJC broadcast strength over the south Bay Area.
- 44. Article in the "Foothill Sentinel" covering the KFJC Kirk O'Connell memorial scholarship award.



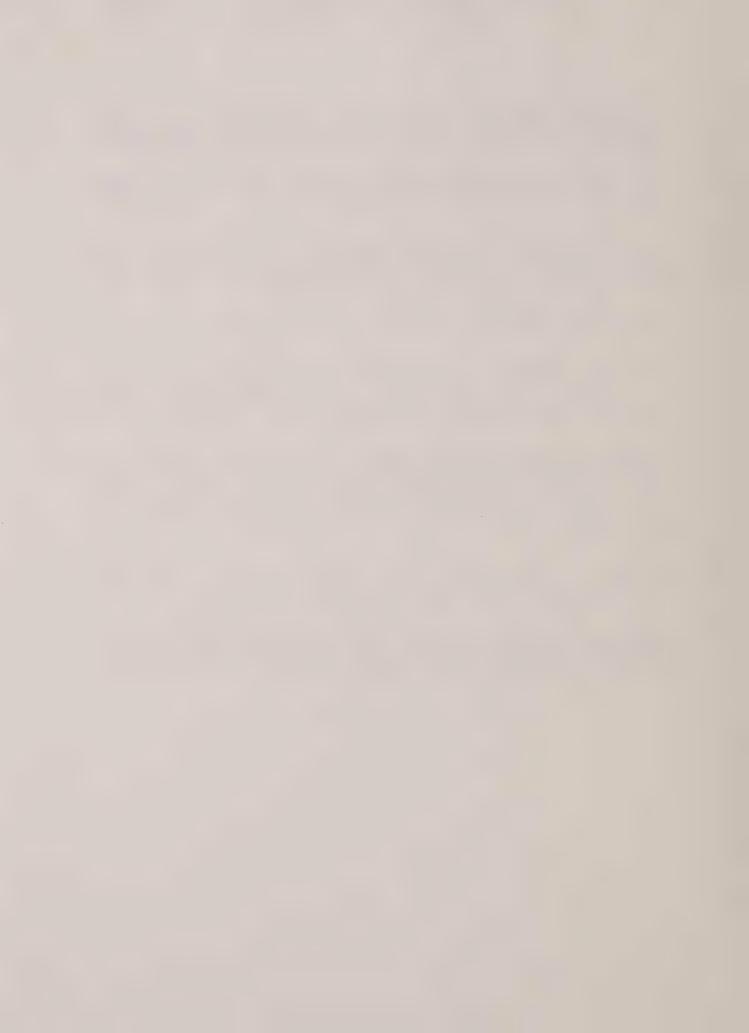
- 45. "Sentinel" article and last minute flyer for KFJC cosponsored benefit performance for the family of Scotty Vollmer, a former Foothill student and Bay Area musician.
- 46. Program booklet from Homestead High School's "Career Day," including KFJC presentations.
- 47. Certificate and thank-you letter to KFJC for station participation in the annual Girl Scout Walk-a-Day program.
- 48. Thank-you letter to KFJC from Cub Scout Den 3, Los Altos, for tours of the station.
- 49. Letter of appreciation to KFJC from the California Conservation Corps for airing their recruitment public service announcement.
- 50. Letter from a Health Educator in Santa Clara County's AIDS Program thanking the station for airing their public service announcement.
- 51. Letter from a local community business to KFJC expressing appreciation for an appearance on a KFJC public affairs program.
- 52. Letter to KFJC from a local nightclub thanking KFJC for airing their schedule of events on the station's "Entertainment Calendar," and for arranging promotional give-a-ways of tickets to selected performances.
- 53. Letter from the Kaplan Educational Center expressing thanks for a letter of recommendation for a Foothill student who was awarded a scholarship for the Kaplan GRE program.
- 54. Letter from a member of the Finnish Broadcasting Company who had been touring the Bay Area, heard about KFJC, and wanted information about the station's operations and programming. The letter arrived at KFJC, despite having only the address of one of the station's public affairs programs, California, USA.
- 55. Three variations of the advertisement for KFJC run weekly in the "San Jose Metro."
- 56. Examples of publicity flyers for KFJC programs.
- 57. Flyer for a KFJC record swap.
- 58. Examples of publicity flyers for KFJC co-presents of recent movies shown at local theaters.
- 59. Publicity flyers for KFJC co-presents with a reggae show in Santa Cruz and the Bay Area Blues Society Awards Show in Oakland.

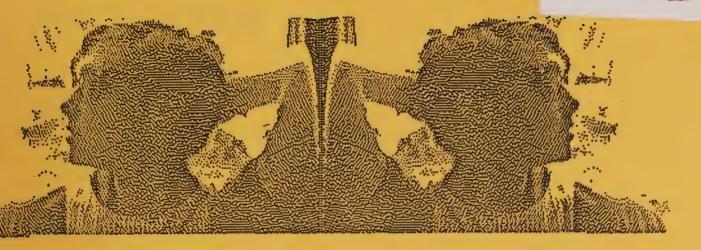


- 60. Two versions of a KFJC press release for a special four hour program of early 1960's British R & B.
- 61. Proposal and publicity flyer for a KFJC Co-present of local band Clubfoot Orchestra performance of their original soundtrack to the 1919 silent film, "The Cabinet of Doctor Caligari." The event also included a display of over a dozen antique cars outside the theater.
- 62. Examples of print publicity for KFJC and Foothill College generated by station press release mailings to local publications. One of these writeups was for the KFJC public affairs program which interviewed all seven candidates for Palo Alto City Council.
- 63. Publicity listing in the San Jose Mercury News referring to KFJC as "Foothill College's hip and eclectic radio station."
- 64. KFJC mention in the East Bay Express, referring to the station as "a terrific station out of Foothill College in Los Altos."
- 65. Reference in a letter published in "Stereophile" magazine to stations in the Bay Area which "...strive to deliver good, quality listening sound and some great programming. . . there is the 'Norman Bates Memorial Soundtrack Show.'"
- 66. Appreciation letter from a listener to KFJC's progressive country show on Tuesdays.
- 67. Information from Arbitron diaries estimating KFJC's average quarter hour audience at 1,800, and total unduplicated weekly audience of 40,200. Also highlighted are age breakdowns indicating that 31% of KFJC audience is between 12 and 24 years old, 48% of KFJC audience is between 25 and 34 years old, and 22% of KFJC audience is 35 or over.
- 68. Station-produced sheet summarizing audience information from the fall 1987 Arbitron diary tabulation.
- 69. Arbitron estimation of KFJC Hispanic audience at 200 average quarter hour, and 4,300 weekly cume.
- 70. Letter from KFJC alumnus currently employed at Traffic Central in Hayward.
- 71. Profile in Metro of KFJC alumnus currently working for KITS-FM in San Francisco and the Oasis Night Club in San Jose.
- 72. Excerpt from a note in KFJC staff member's worklog mentioning her imminent departure to New York as a student at the Columbia University School of Law.
- 73. Flyer for University of California Radio Network seminars with KFJC representation on Sales and Marketing panel.



- 74. Letter from KYUU-FM. San Francisco, describing the Northern California Radio-Television News Directors' Association convention, which was attended by a KFJC representative.
- 75. Page from the New Music Seminar Convention Book which lists the KFJC Music Director's appearance on the College Radio panel.
- 76. Flyer inviting interested delegates to the 30th Annual Gavin Report Convention for Music Industry Professionals to visit a hospitality suite jointly hosted by KFJC, Los Altos Hills, KALX. Berkeley, and KCPR, San Luis Obispo.
- 77. Letter from KOME-FM, San Jose, requesting students to work as interns.
- 78. Publicity release from the California Bluegrass Association for their annual festival. The release mentions the "..promotional spot...professionally recorded and announced...by Marty Preece of KFJC in Los Altos, CA."
- 79. Letter from a club and mobile D.J. in San Diego who requested that he be placed on the KFJC playlist mailing list because he considers "..KFJC to be a resource from which I can learn about good, new alternative music. I use what I learn from your station to purchase records for my business."
- 80. Mention in the music industry trade journal "Radio and Records'" column of historic dates in music, for the anniversary of KFJC's 1983 "Louie Louie" marathon.
- 81. Letter from the Promotion Director at KFOG-FM, San Francisco. expressing appreciation for KFJC assistance in KFOG's first annual "Louie Louie" fundraising parade for the National Leukemia Society of America.





YES, I TOO WANT TO BE A PRODUCTION ENGINEER . . .

# NINCERES EN 1897 EN 18

PREDUCTION MANUAL



# Main Console

The main console of KFJC's studio is a twelve-input channel audio board. Understanding its operation is essential to the operation of all the equipment in the studio.

The board has five meters, sixteen function select buttons, and three gain control knobs on the top portion. These are referred to as the *master* controls (see fig. 5).

### Meters

The meters are the visual reference to the output gain of a selected input channel. Knowing how to read them will provide the board operator with the necessary information to ensure that all projects will be of the best possible quality, as well as preserving the longevity of the equipment.

As a rule of thumb, it is best not to let the meter readings fall below -10dB nor to allow them to go above +1dB. The optimum point is 0dB, the maximum gain without risking distortion. Going too far above 0dB damages the equipment and reduces the quality of production.

## **Function Select Buttons**

The signal which is heard through the monitors is chosen by the function select buttons.

The MONITOR SELECT is the set of six buttons on the left which select the signal being sent to the monitors (studio speakers). The six to the right, marked PHONES SELECT, determine the signal being sent to the headphones. To the right of the MONO VU meter are the four MONO SOURCE SELECT buttons. These allow the board operator to listen to the chosen source in mono.

See MONO in the glossary for more details.

At the time of this writing, <u>AUX</u> is not used.

By activating the <u>AIR</u> button, the board operator can listen to the received on-air signal through the monitors and/or headphones.

The three <u>GAIN</u> knobs determine the actual loudness of the signal heard. They are the volume control for the monitor speakers, headphones, and cue speaker.

# **Input Channels**

The input channels receive output from the audio sources wired to them and route the signal through the board's amplifiers, which send this signal to its destination, e.g. the monitors or a recording deck, etc. There are three types of input channels used on the board. They are the multiple input, the microphone input, and the pannable microphone input (see figs. 2, 3 and 4).

Common to all three types of input channels are the <u>OUTPUT SELECT</u>, the <u>ON/OFF</u> switches, and the <u>faders</u>, or pots (potentiometers).

The <u>OUTPUT SELECT</u> buttons determine which buss the signal will go out on. The top four are black and correspond to the similarly named buttons on the master selection panel. They will "click" when pressed and remain depressed until another buss is chosen.

The <u>CUE</u> button is white and functional only while it is manually depressed. It is used for checking a source (input channel) while the fader is not in the cue position. If this button is depressed and the channel is <u>OFF</u>, the audio from the input channel will go through the cue buss, i.e. heard over the cue speakers, but not the selected output buss, i.e. heard over the monitors and/or headphones.

If the <u>CUE</u> button is depressed while the fader is up and the channel is <u>ON</u>, the audio from that channel will go through *both* the cue buss and the selected output buss.

The <u>ON/OFF</u> switch determines when the signal will go out to the selected buss. Any given input channel will only work while the <u>ON</u> (green light) is selected. It is also a remote start for the turntables, all three cart machines, both reel-to-reels, and the cassette deck. No other equipment has or requires a remote start and therefore must be turned on from the unit itself.

See REMOTE START in the glossary for more details.

The <u>fader</u>, or pot, is the actual control for the output gain of the input channel. At the bottom of its path, or "0", there is no signal permitted (infinite resistance), therefore no audio is heard. At the top, or "100", there is maximum gain on the signal (no resistance) and this usually results in over-modulation, which causes distortion and will damage the equipment.

At the bottom of the fader, past the "0" mark, the fader will detent (soft click) if gently pushed farther down still. This engages the <u>cue</u> buss, allowing the board operator to preview the source without the fader up or the input channel <u>ON</u>. This function enables the board operator to prepare the next source while never disturbing the signal going through the selected output buss in use.

The audio from the cue buss is heard through a small <u>cue speaker</u> located near the board, unless <u>CUE</u> is engaged on the <u>function select panel</u> for either the monitors and/or headphones, in which case it will be heard through both outputs.

## Multiple Input Channel

The <u>multiple input</u> channels (fig. 2) have three input buttons, usually from a pre-recorded or pre-mixed source, e.g. a record, tape, the output signal of another mixing board, etc.

Only one input at a time per channel may be selected, and the one being accessed is determined by selecting inputs A, B, or C.

The actual source should be marked on the board, and they are also outlined under fig. 1.

# Microphone Input Channels

The <u>microphone input</u> (fig. 3) has three pots instead of buttons. These input channels only have one input source, primarily microphones. Notice that the label says <u>EQUALIZE</u> instead of <u>INPUT</u>.

The signal coming through this type of input channel can be altered by the three knobs (which are also potentiometers) before it reaches the board's amplifiers.

The top one, labled <u>HIGH</u>, is green. It will boost or cut the amount of high frequencies permitted to pass to the amplifiers.

The middle one, labled <u>MID</u>, is red. It affects the amount of mid-range frequencies permitted to pass to the amplifiers. If the mid-range is cut by approximately -1dB, room ambience may be reduced by a small degree.

The bottom one, labled <u>LOW</u>, is blue. It affects the lower frequencies permitted to pass to the amplifiers.

See EQUALIZATION RANGES in the glossary for more details.

The pannable microphone input channel (fig. 4) functions much the same as does the other microphone input channel. The main differences are that the equalizer may be bypassed so that there is no alteration of the signal and that there is a "pan" knob at the bottom of the fader.

See PAN in the glossary for more details.

The alterations possible to the signal are much more precise with the equalization of this type of input channel (fig. 4) than with the one previously described (fig 3).

The white button in the middle engages the equalization circuit. The green LED next to this button will be on while the circuit is engaged.

Next to the high frequency adjustment knob is a black button. When the button is depressed the red LED will come on, indicating that 4000Hz is the center frequency in the boost/cut range. When it is not depressed, the LED will not be on, indicating that 2000Hz is the center frequency in the boost/cut range.

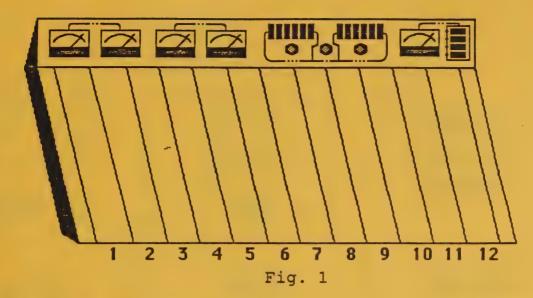
The mid-range adjustments for the pannable microphone input channel (fig. 4) are the same as those of the other microphone input channel (fig. 3).

The low frequency adjustment knob also has the black button and a

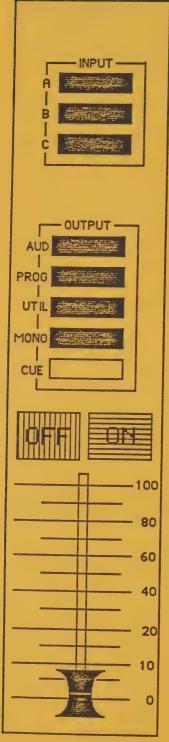
red LED to the right of it. When the LED is on, it indicates that 200Hz is the center frequency in the boost/cut range. When the LED is off, 400Hz is the center frequency in the boost/cut range.

At the bottom of the slider pot is the <u>pan</u> knob. It determines where the audio will go, i.e. either to the left or right audio outputs, or equally into both.

See STEREO in the glossary for more details.



- Ch. 1 (BLANK)
- Ch. 2 MIC-1 (BOARD OPERATOR'S MICROPHONE)
- Ch. 3 MIC-2 (GUEST MIC)
- Ch. 4 MIC-3 (REMOVEABLE/AUX. MIC)
- Ch. 5A CASSETTE DECK
- Ch. 5B (BLANK)
- Ch. 5C (BLANK)
- Ch. 6A CART-1 (RECORD/PLAYBACK)
- Ch. 6B (BLANK)
- Ch. 6C (BLANK)
- Ch. 7A CART-2 (PLAYBACK ONLY)
- Ch. 7B EDIT-EFFECT CART (COMPUSONICS RECORD/PLAYBACK MACHINE)
- Ch. 7C AIR-1 (LINE LEVEL INPUT ON-AIR FEED)
- Ch. 8A CART-3 (PLAYBACK ONLY)
- Ch. 8B EQUALIZER
- Ch. 8C (BLANK)
- Ch. 9A TAPE-1 (REEL-TO-REEL)
- Ch. 9B (BLANK)
- Ch. 9C (BLANK)
- Ch. 10A TAPE-2 (REEL-TO-REEL)
- Ch. 10B (BLANK)
- Ch. 10C (BLANK)
- Ch. 11A TT-1 (TURNTABLE)
- Ch. 11B (REMOTE) REM-1 STUDIO FEED [OUTPUT OF SUN AUDIO MIXER]
- Ch. 11C (BLANK)
- Ch. 12A TT-2 (TURNTABLE)
- Ch. 12B (REMOTE) REM-2 EDIT OUTPUT TAPE 3
  [OUTPUT OF SONY PCM DIGITAL AUDIO PROCESSOR]
- Ch. 12C (BLANK)



- EQUALIZE -HIGH MID LOW - OUTPUT -PROG UTIL 3 MONO CUE -100 80 60 40 20 10

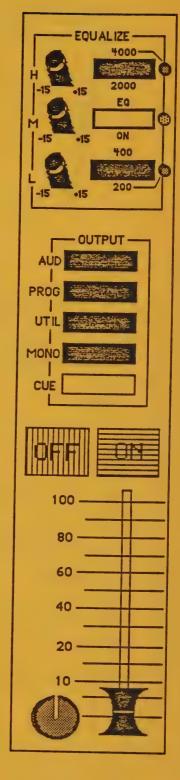


Fig. 2

MULTIPLE INPUT

Fig. 3

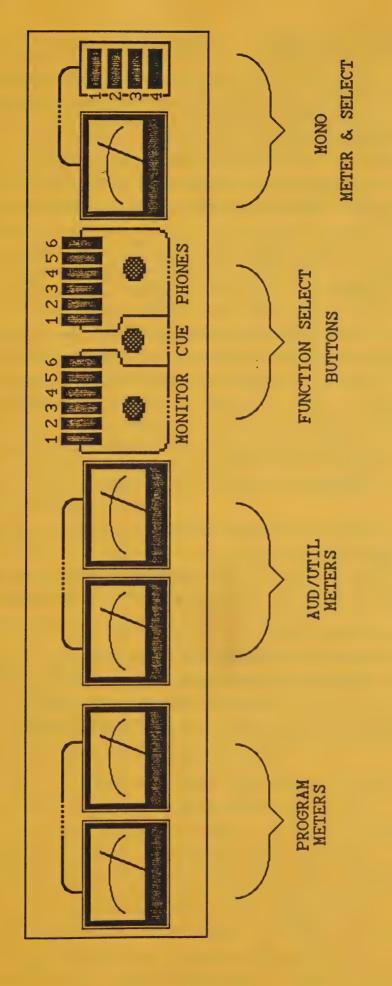
MICROPHONE INPUT

Fig. 4

PANNABLE MICROPHONE INPUT



fig. 5



1; AUD (AUDITION) 2; PROG (PROGRAM) 3; AUX (AUXILIARY) 4; MONO 5; CUE 6; AIR

# **Microphones**

Microphone technique is an acquired skill. Developing a strong command of mic technique requires a lot of practice and experience.

There are hundreds of different types of mics, each having different capabilities and uses. Equally, there are no two studios alike, each possesing its own different acoustics and variety of equipment. Whenever a person goes to a different studio, or uses a new/different mic, he/she must adjust techniques used to compensate for the change in surroundings.

Every person has his/her own different speech pattern, style and method of speaking. At first, evryone is shocked by the sound of his/her own voice on tape (Do I really sound like *that*?!?). The sound of one's own recorded voice does require a little getting used to.

Objective analysis of one's own recordings, experimenting with methods and styles are all major factors in strengthening presentation.

The most common areas in which people find they do need help include resonance, enunciation, pitch, timing, keeping relatively constant levels, inflection and "smoothness".

Smoothness is best accomplished by reading the copy (script) several times out loud before attempting to record.

Unless trying to create a certain effect, speak directly towards the mic.

Voice level (loudness) should be as consistent as possible. Don't go from a whisper to a yell.

Excess movement in the studio, by oneself or one's guests, is usually picked up by the mic. When reading from a script, be aware of rustling papers and make sure to sit still, since head movement causes undesirable level fluctuation.

A primary difference between production studio boards and on-air boards is that on production boards, turning on the mic DOES NOT mute the studio monitors. The result of the monitors and the mic being on simultaneously is feedback. However, at KFJC all of the production boards can also double as on-air boards, so this problem isn't as worrisome here.

# General Tape Usage

When dealing with any tape source, such as reel to reel, cart, or cassette, the tape being used is as important as the equipment.

The best production can be ruined by bad tape, since the final product may have low or inconsistent levels, dropouts, pops, or other flaws which weren't recorded onto it.

As a rule of thumb, *before* recording, check and perform the following functions: Clean the tape path, especially the heads. Cleaning the heads will extend their life, as well as allowing maximum transfer between tape and heads, both in record and playback. Exercise care when cleaning the heads of any tape deck. The correct method is very simple. If you are unsure about the way to clean any tape deck, a tutor will gladly show you.

Use the newest tape possible. *Always* bulk erase used tape before recording onto it. While the old audio is removed from used tape, a "whoosh" sound is put onto any tape that's been bulked. If fortunate enough to be using virgin tape, *do not* bulk it.

On older tape, the oxide will fall off the backing, reducing the frequency response the tape can pick up, as well as being deposited along the tape path. If the deposits on the head are not cleaned off regularly, they will cause actual grooves in the record/playback heads, reducing the efficiency of the machine and its lifespan.

Regardless of age, tape can be ruined by wrinkling, stretching, excessive splicing, prolonged exposure to sun, storage near high levels of magnetism and/or poor handling. Try to avoid touching the surface of the oxide as much as possible, since finger oil damages it and gets embedded into the heads.

Don't put tape on/near a mic and/or speakers, since both have magnets inside them, which could erase the information on the tape.

Avoid using tape that shows any of the aforementioned signs of damage or has missing oxide (clear spots will be visible).

When making dubs or using tape as a source, keep in mind that every generation loses some of the audio quality as frequency response decreases and tape hiss and equipment noise increase.

It is a good practice to use leader tape whenever possible. This saves the valuable portion of the tape from excess wear, since the contamination of finger oils to the oxide is reduced. Leader tape can also serve as a visual signal or "flag" for the beginning or end of a piece.

Before putting the machine into the record mode - - and this includes record/pause - - make sure *all* sources are down except the source going to tape. Feedback will definitely harm equipment and probably your ears. Any channel (source) which is "hot" (ON, and/or fader up, etc.) which isn't going to tape may not cause feedback, but will increase unnecessary machine noise. Even though the ON/OFF switch is

convenient at KFJC's studios, bringing down all the faders of unused channels is a good habit to get into, since the <u>ON/OFF</u> switch isn't common to all boards.

Be sure that the tape is taut (not stretched, just firm) before starting the machine. This means in <u>PLAY</u>, <u>REWIND</u>, or <u>FAST FORWARD</u>. It is damaging to the motors if the slack is taken up after the motors are turning, and the tape can be streched or broken when the machine suddenly takes up the slack.

# Cassettes

Cassettes are the lowest fidelity medium used in a studio. If possible, don't use cassettes as a source when making a production piece.

Their low fidelity is made up for by their convenience.

Cassettes are the form of tape most durable for transport and the easiest

for listening to outside a studio.

The cassette deck functions much the same as the reel to reel, but again, its limitations make it easier to use. If the tape inside a cassette is loose when started, the tape can get tangled inside the shell, so again make sure there isn't slack in the tape before starting the motors.

Avoid 120-minute cassettes, because they are made of very thin tape. Since this tape is so thin, it is highly susceptible to damage, and notorious for being "eaten" by cassette decks. The tape can become so badly tangled within the transport mechanism that the deck itself can be damaged.

Magnetic transference is also quite common with 120-minute cassettes. As the tape wraps onto the hub, the information from one layer of oxide can affect adjacent layers, causing a double audio image or phase cancellation, ruining the information stored on the cassette.

Because of problems previously encountered, it is KFJC's written policy that Memorex  $^{TM}$  tape is *never* to be used in any of its studios.



Carts in general are a medium fidelity audio source. They are a very convenient source for any short (10 second to 7 1/2 minutes, average), often used material, since they are a self-cueing continuous loop of tape.

Cart-1 has both recording and playback capabilities.

Techniques for recording onto cart are complex and will be covered in advanced tutorial sessions. Carts 2 and 3 have playback capabilities only.

When material is recorded onto cart, an inaudible cue tone is automatically placed onto the tape. When finished with a cart, don't stop it, but allow it to run until it stops itself (pot down, channel OFF). This ensures that the next time the cart is played, it will be at the begining of the recorded material.

More than one piece of material can be placed onto a single cart; several PSA's, drop ins, intro and outro of a show, etc. At the beginning of each piece there will be a separate cue tone.

If there is more than one piece on a cart, remember that there is no rewind, so either the pieces should be in consecutive order, and/or the unwanted pieces must be played through (pot down, channel OFF).

One method of ensuring that the cart is cued up to the begining of the right piece is to find the piece previous to the one desired, then letting it play through until the machine stops by itself. The cart will then be cued to begining of the desired track.

# Equalizer

The graphic equalizer will raise or lower specific frequencies in the audio spectrum. Because there are so many frequencies within this spectrum, it is impossible to adjust each one. The frequencies marked on the equalizer are so-called "center frequencies", and when a center frequency is boosted or cut, the frequencies nearest to it are similarly affected.

The equalizer is useful for taking out excess bass, bringing out the mid-range in vocals and/or removing excess high-end, such as tape hiss and room ambience.

Always be conservative with equalization adjustments. Whenever any center frequency is altered, the effect goes well beyond that center frequency. A small adjustment will have a great effect.

It is very difficult to learn equalization; it is an ambiguous art form, primarily comprised of training one's ear to distinguish frequencies and knowing their effects. Technique can only be perfected by trial and error.

# Air Feed

When the master select function/s are set in <u>AIR</u>, the received air signal is heard on the monitors or headphones, but it is not run through the console's amplifiers.

Channel 7-C of the console is the line <u>level input on-air feed</u>.

This means that the received air signal is processed by the console and can be used just like any other source.

# Reel to Reels

The reel to reel is versatile, convenient to use, and provides excellent fidelity at higher recording speeds. As the user becomes more familiar with the machine, its versatility will become indispensible.

Procedures for threading the tape onto a reel-to-reel deck change from brand to brand and model to model. If uncertain about how to use a reel-to-reel machine, ask a tutor. You will be shown. Misthreading can damage the deck, or the tape, or the machine may not even start.

Reel to reels are used for taping voice, mixing voice and background, dubbing (copying), or editing. Any of the above can be achieved either by stopping and starting recording, or splicing. A reel can hold "bits" for piecing together in a project.

Material from cassettes can be transferred, if necessary, to reel for editing.

When studios ask for air-quality or professional quality work, they expect the finished product on 15ips reels.

Most reel to reels run at three speeds, 3 3/4 ips, 7 1/2 ips and 15 ips. Some decks Have 7 1/2 ips, 15 ips and 30ips. The term "ips" refers to the inches per second of tape that goes by the head. Obviously, the higher speeds have better quality reproduction because there is more tape for frequencies to travel on, so the lower frequencies are truer to their actual physical length and the higher frequencies aren't crowded by the lower frequencies, so more are preserved onto the tape. Tape is expensive and can be difficult to obtain, so 7 1/2 ips is generally adequate, although if any splicing is to be done, try to use 15 ips, since it is possible to edit far more precisely using tape which has been recorded onto at this speed.

The art of splicing cannot be explained, only shown, and mastering this important skill takes patience and time.

# Turntables

The Technics turntables used in the production studio operate at 3 speeds: 33 1/3, 45 rpm, and 78 rpm.

They can be turned on or off from either the turntable itself or from the control board (see fig. 1 for location of turntable input on control board).

In production, turntables are generally used for intros, background music, or special effects.

Regarding techniques on cueing and segueing, these must be demonstrated by a tutor.

Always exercise care when using the turntables, since vinyl records scratch easily and the turntable's arm itself is very delicate and expensive. Make a quick visual inspection of the needle cartridge to check that it is in place and undamaged before placing on the record. Broken needles will permanently damage a record.

Because of handling and accumulated dust, records must be cleaned periodically. Cleaning the record with the Discwasher<sup>®</sup> system must be done sparingly and with great care. The weight of the brush alone is adequate, don't push down. Pushing too hard and/or excessive use will grind the dust into the grooves, causing pops, clicks and skips.

Use the Discwasher<sup>®</sup> cleaning fluid *very* sparingly, as it leaves a film coating on the record. Too much applied to the brush at once, or buildup over time will clog up the grooves, reducing fidelity because the needle has less room to travel. Usually the dust on a record will be sufficiently removed by just playing it.

Preventive maintenance is the safest way to keep a record clean. Always put the record back into the jacket immediately after playing. Also, never stack records or lay them flat for any length of time. They warp faster than if stored upright.

Removing or replacing a record from its jacket should always be done with great care. *NEVER* put fingers on the record's grooved surface. Hold the record either by the thumb on the edge and fingers on the label, or by two flat hands on opposing edges. Be especially careful if wearing jewlery, since it can accidentally scratch the grooved surface.

When cueing up a record, always move it by holding the outer edge with one finger, being careful not to touch the grooves. This method gives better leverage than trying to spin it from the inside where the label is.

Also, don't run the needle back and forth across the begining of a cut any more than necessary. Doing this causes "cue burn", which permanently damages the vinyl. What happens is that the needle has cut a rough groove into the vinyl which distorts and/or destroys the originally pressed groove.

Slip-cueing is not generally recommended. If the operator

considers it necessary, make sure that the platter is allowed to continue rotating while *only* the slip-cue pad is being held. Damage to the turntable's motor will result if the platter's motion is restricted or stopped while "on". In addition, a poorly done slip-cue results in amateur sounding "wow".

# Rem-1

REM-1 STUDIO FEED is channel 11-B on the console. It is connected to the output of the Sunn audio mixer.

Any source which is originally mixed through the Sunn comes into the console here, where it is given a line level through the main console's amplifiers, and can then be processed in the same fashion as any other input signal. This is used for Live Mic on Sundays only; it is not for general production use.

# Rem-2

REM-2 EDIT OUTPUT TAPE-3 is channel 12-B on the main console. It is connected to the output of the Sony digital audio processor. Again, the output is given a level within the main console so that it may be treated as any other incoming signal. Rem-2 is also not for general production use.

# Glossary

#### **AMPLITUDE**

- 1. amount; the peak value attained by a wave during one complete cycle
  - 2. the "volume" of a given signal

#### **ATTENUATION**

1. the act or process of reducing or limiting, as signal strength

#### BEL

1. the unit of measure used to express sound intensity

#### **BUSS**

1. an electrical "path" on which a signal may travel from one place to another

A. from a source (tape, record, etc.) to an input

channel of a console

B. from a console's channel to output monitors and/or recording equipment

#### dB (also decibel)

- 1. the common unit used for the measurement of sound intensity. It is 1/10 of a bel
  - 2. the industry standard unit for scale marking on meters

#### **EQUALIZATION RANGES**

1. the sets of frequencies and their harmonics that are divided,in this case, into three groups for more precise control over the sound output

#### 2. HIGH

A. the higher, or faster, frequiences, also the harmonics of the lower frequencies, most easily exemplified by the tones within the average female vocal range

3. MIDDLE (MID)

A. the frequencies which are approximately in the center of the human hearing range. Also common to the vocal ranges of both genders

4. LOW

A. the slower frequencies within the human hearing/vocal range. Best exemplified by the tones within the average male voice

B. because of the speed at which low frequency waves travel, they are the most common to be "felt", sometimes causing undesirable vibrations/distortion

#### **FREQUENCY**

- 1. the number of complete sine waves occuring in one second
- 2. frequencies referred to in this handbook are generally within human hearing range

A. typically 20Hz (cycles per second) to 20,000Hz

(cycles per second)

#### GAIN

circuit

- 1. (elec.) the ratio of output to input in a signal transmitting
  - 2. volume

#### **HARMONIC**

1. a tone whose frequency is an exact multiple of a given primary tone

#### MIC

1. abbreviation for microphone

#### MONAURAL

- 1. abbreviated MONO
- 2. a type of sound reproduction in which the sound is perceived as either coming from one direction only, or equal sound coming from all directions
  - 3. the sum total of all signals from a given source at the output

#### OXIDE

1. the surface of the tape which is made up of minute ferrite particles, which is arranged into patterns by the magnetic force of the record head, that the playback head is able to pick up and reproduce

A. sound

B. video

#### PAN

- 1. also referred to as BALANCE CONTROL
- 2. a control knob which allows the board operator to manually control the amount of signal going into the left and right channels

#### POTENTIOMETER

- 1. abbreviated POT (also known as a FADER)
- 2. a device used to vary the resistance in a circuit
- 3. most volume controls are pots.
- 4. slider pots, or FADERS, travel a straight line path from the bottom maximum resistance (no volume), to the top minimum resistance (full volume)
- 5. circular pots follow a clockwise path from maximum to minimum resistance

#### REMOTE SOURCE

1. a place, usually outside the studio, from which signals are received for broadcast or recording, e.g. live concert feed, sports broadcasts, phone feeds, other studios

#### REMOTE START

- 1. a component, usually a button or switch, that turns on a piece of equipment without the operator actually touching any of the integral parts of the piece of equipment itself
- 2. starting a piece of equipment with a button or switch as described above

#### **ROOM AMBIENCE**

1. the inherent background noise produced by equipment, electrical fixtures, people walking by, closing doors, phones ringing, etc., which is often picked up by a microphone

#### **RPM**

- 1. abbreviation for Revolutions Per Minute
- 2. the unit used to measure the speed of a turntable's rotation

#### SINUSOIDAL WAVE

- 1. abbreviated SINE WAVE
- 2. a series of consecutive points of which each point is the product of the ratio of two sides of a triangle, thereby forming an arc, or "wave".

A. sound

B. electricity

C. etc.

#### STEREO

direction

1. the effect of hearing sounds coming from more than one

#### 2. SIMPLE STEREO

A. also referred to as DISCRETE STEREO

B. where a single type of sound is only coming

#### from one channel

1. as in early Beatle music where all vocals were in one channel and all music was in the other channel with no integration between channels

#### 3. COMPLEX STEREO

A. occurs where there are specific sounds in each channel, but there are also certain signals which can be heard in both channels and/or a signal that switches back and forth between the two channels

#### V.U. METER

- 1. the visual reference to the amount of gain from a selected input source
- 2. If the fader is thought of as a gas pedal, then the V.U. meter could be thought of as the speedometer

#### **VOLUME UNIT**

- 1. abbreviated V.U.
- 2. measured in dB's
- 3. a logrithmic, as opposed to linear measurement of sound quantity

### KFJC Production Archive Library Handbook

#### 1. Introduction

The KFJC Production Archive Library is a living library of all production spots that have been pulled from station airplay. The library is an educational tool that is intended to provide all station members with an audio record of KFJC's production history. This handbook describes the organization and procedures of the KFJC Production Archive Library.

#### 2. The Archive Librarian

The Production Archive Librarian is the person who is responsible for managing and administering the procedures of the Production Archive Library. The prerequisites for this position are the following:

- · Exceptional organizational skills.
- Intimate working knowledge of production studio recording equipment.
- Proficiency in using the Macintosh computer and the MacWrite word processing program.
- Knowledge of production department procedures regarding the taking-down and temporary storage of expired carts.
- Protective nature (doesn't frequently loose things or get things stolen).

### 3. Library Materials

This section describes the materials that comprise the production archive library. The archive librarian is responsible for safeguarding and maintaining the condition and organization of these materials:

- Master Reel Tape Volumes
- Master Cassette Tape Volumes
- Archive Library Binder:
  - Archive Log Spiral Notebook
  - · Macintosh Floppy Disk
  - Macintosh Floppy Disk Backup
  - Cassette Log File Printouts
- Blank 30-Min Low-Quality Cassettes
- Blank 7-inch High-Quality Reel-To-Reel Tapes
- Tape Labels And Markers

MASTER REEL TAPES — This is the collection of reel-to-reel tape volumes that contain the original mastered production spots. The purpose of these tapes is to provide a high-quality master copy of all archived production spots. These tapes should remain locked in permanent storage in a place that is not frequently accessed by station staff members (and preferably not in the same place as the master cassettes). The master reel tapes are not intended for frequent use. They are to be used only in the event that a master cassette tape is lost or stolen. In this case, the master reel tape is used as a duplication source for re-creating the lost cassette tape. Master reel tapes are periodically created by the archive librarian as production carts are pulled down from the master studio by the

production director.

MASTER CASSETTE TAPES – This is the collection of cassette tape volumes that contain duplicate copies of the master reel tapes. For each master reel tape, there are usually one or two master cassette tapes that contain the same volume of material. The purpose of these cassettes is to provide a duplication source for creating additional cassettes to be given or lent to station staff members. The master cassette tapes are to be used by the archive librarian only. They are not to be lent to other station members. If a station member wants a copy of a master cassette, it is the librarian's responsibility to create such a copy using the cassette duplication deck. Master cassette tapes are created simultaneously during the creation of the corresponding master reel tape by the archive librarian.

ARCHIVE LOG SPIRAL NOTEBOOK - This notebook provides a hand-written log of the master tape creation process. When the archive librarian creates a new master reel tape volume and its corresponding cassette copies, an entry is made into this log to record the event. Each entry in the log should contain the new master tape volume number, the creation date, the initials of the librarian, and the titles of the first and last production spot on each cassette side.

MAC DISK AND BACKUP DISK — The Macintosh floppy disks contain files that list the contents of each master cassette tape side. Printouts of these listings are provided to station members as a reference guide to the archive library. Each disk contains a separate file for each master cassette tape side. These files should be created by the archive librarian immediately following the creation of a new master tape volume. The backup disk should always contain an exact duplicate of the main disk, and is maintained for emergency backup use in the event that the main disk is lost or destroyed. A folder containing copies of the disk's files can be maintained on the Mac's hard disk so that other station members can access the logs, but this folder of copies should never be used as the original source of documentation. That is the purpose of the separate disks, which are under the restricted control of the librarian.

CASSETTE LOG PRINTOUTS - These are hardcopy printouts of the cassette log disk files described above. This set of printouts is maintained as an original set, and should not be lent out to station members in part or in whole. The archive librarian should periodically create copies of these printouts for distribution to the station staff.

BLANK TAPES AND LABELS -- Blank reel-to-reel 7-inch tapes can be obtained from the station engineer on request. The archive librarian should insure that each new tape to be used for archiving is of reasonable quality grade, and has not been littered with tape splices by previous users. Blank cassette tapes can also be obtained by the engineer, and should be the 30-minute low quality type. Tape labels and marker pens can be obtained either from the production director or by making a stationary order with the business director.

### 4. Tape Master Recording Procedure

Every now and then, the production director will pull several carts down from the master studio and temporarily store them in a locker for archiving. The archive librarian should keep a constant eye on the number of carts that accumulate in this locker. When a reasonable number of carts have accumulated, the librarian should create master archive tapes of the carts. Then the carts can be returned to the production director who will eventually re-use them.

The process of creating a master archive tape volume can span over time, because a reel-to-reel tape will usually hold more material than what is normally created during a single mastering session. This is why there is the archive log spiral notebook. Among other things, the notebook keeps track of the progress of unfinished master tape volumes, so that the librarian can remember where to start or pick-up at the next mastering session.

Be certain that both reel-to-reel and cassettes are completely bulk erased before the recording process. They will almost always contain previously recorded material, which is undesirable. Again, be certain that the reel-to-reel tape is not littered with tape splices from previous use, because this will degrade the quality of the recording.

The master reel tape and the master cassette tape(s) can be recorded at the same time. All master reel tapes should be recorded at 7 1/2 ips speed. When playing back the original carts during the recording process, a reasonable amount of "dead air" should be recorded between each spot. Do not segue one spot into the next, but treat it like separate tracks on a record album.

Keep a hand-written log of each spot that gets recorded onto the master tape. The hand-written log should be kept in the reel-to-reel box until it is eventually transferred onto the Macintosh floppy disk for permanent record. Include the full title of each spot, along with the name of the person(s) who produced the spot. Be sure to keep track, either on the hand-written log or in the archive log notebook, where each cassette side started and finished. This is because the files on the floppy disk will be created for each cassette side, not the entire master tape volume.

When a cassette side has been completely filled during the recording process, stop the reel-to-reel deck and change cassette sides. Be sure that the last spot did not get cut by the end of the cassette. If this happened, then go back and erase the last spot, then re-record the spot on the beginning of the next cassette side.

When continuing a master tape volume that was left unfinished by the last mastering session, be sure that both the reel-to-reel and the cassette are cued exactly where the last session finished, before starting the next session. The archive log spiral notebook should indicate whether or not a master tape volume was completed or not, to aid in this process.

After recording a master tape volume, be sure to knock out the tabs on all sides of the master cassettes to prevent future accidental erasure. The reel-to-reel and the cassette tapes should be accurately labeled with their new volume number, and then stored with the other completed tapes.

### 5. Macintosh Logging Procedure

After a full master tape volume has been completely recorded and logged by hand, the librarian should immediately enter the contents of each cassette side in a separate file on the Mac floppy disk. The main disk contains a special file that contains the template for a new file. Create a duplicate copy of the template file, and rename it with the name of the new volume number and cassette side (e.g. "LOG 37 B"). Then you can start editing the new file.

All file creation and editing should be done directly on the main floppy disk. Do not use the backup disk, or the hard-disk folder for this purpose.

After a log file is completely entered, be sure to go back and double check the following items:

- The proper volume number, cassette side, and date have been entered in the header.
- The number of spots logged in the file equals the number of spots logged on the hand-written sheet. It is a common mistake to skip an entry during the logging process.
- The cursor is left at the top of the page before saving the file.

After a master volume has been completely logged on the main disk, do the following:

1. Copy all new files to the backup disk.

- 2. Copy all new files to the archive library folder on the hard disk.
- 3. Create hardcopy printouts of each new file (providing the printer quality is good), and place the printout sheets in the archive library binder.

It is also good practice to occasionally make brand new backup copies of the main disk. That is to say, throw away all of the files on the backup disk and the hard disk folder, and replace them with all new copies from the main disk. This will insure that all disks are exactly the same.

### 6. Tape Lending Procedure

The librarian should make the master archive logs available to all station staff members. This is done, in part, by keeping a folder of the logs on the hard-disk. But since many station members don't know how to use the Macintosh, the librarian should also create several copies of the hardcopy printouts. These copies can be periodically lent out to station members.

If a station member wants to acquire a copy of a master cassette tape, the librarian is responsible for creating a duplicate copy using the tape duplication deck. The duplicate can be either lent out or given away at the discretion of the librarian.

Never lend out original master cassettes or reels!

Always keep backup copies of all Macintosh files!

Don't publicize the location of the master tapes!

Have the combination lock frequently changed!

WISH LIST

9/1/87

KFJC is planning a massive fundraising campaign for the week of October 17 - 25. The money is for purchase of equipment, some of which will enable the station to stay on the air a higher percentage of time, and some of which will increase the station's programming potentials by allowing KFJC to do live remote broadcasts from anywhere in the south Bay Area.

The major equipment needs include:

#### 1) NEW TRANSMITTER

KFJC's old Edsel has caused difficulty from the start. The company which made it is now out of the transmitter business. The authorized dealership which stocked replacement parts now does not. The amplifier curcuit boards resemble warm parts of the Chernobyl power plant. Estimated cost of a new transmitter is in the \$12,000 to \$15,000 range.

#### 2) EMERGENCY POWER GENERATOR

During winter storms, power at the transmitter site is often kluged for an unpredictable number of hours. The abrupt surges during power down and up are about as helpful to the transmitter as they are to computers. A back up generator at the site would partially remove KFJC from the mercy of PG & E and God. Estimated cost roughly \$1,100.

#### 3) STUDIO-TRANSMITTER LINK (STL)

KFJC's signal is currently conveyed from master control to the transmitter at the (almost) top of Black Mountain (2,640 feet above sea level and 1840 feet above average terrain, if anyone's counting) via "15 KHz equalized telephone program lines" (an industry catch phrase about which engineers who don't have to put up with get quite snooty). These lines often have not performed up to specification, and have caused the phone company to shut us down while they futilely futz with expensive test equipment before signing us back on with the same defective line we had previously. In addition, extra problems occur in winter, when phone poles are more prone to being struck by lightning or large vehicles. A microwave (transmitter, no more oven jokes please) link would provide the station with a higher quality and more reliable signal, and remove KFJC from the mercy of the phone company and God. A two way STL in the 23 GHz band would cost about \$18.000.

#### 4) REMOTE PICK-UP UNIT (RPU)

KFJC has previously had success with several different types of broadcasts from off-campus locations (ask about IBS convention remotes, live bands from Keystone, or play-by-play of away football games for more details). Besides increasing audience, these remotes have good promotional and underwriting potentials. KFJC staff has continually noted the limitations caused by the studio's location in a less than central part of town. It is more difficult to get in-studio band or public affairs interviews, to select sportscasts which are of the most interesting games rather than just the ones at home, or to put on or cosponsor band performances which could be broadcast live. An RPU would remove most of these limitations by allowing KFJC to broadcast from almost any location within the station's coverage area. Now how much would you pay? But wait! Vocational status for the broadcasting program has netted an allocation of nearly \$6,000 for an RPU which can be kept only if matched by station funds. Raise \$6K, spend \$12K. (Only for an RPU. Voc ed grants are only for "instructional equipment" and not applicable to the other items listed above.) Estimated cost of an RPU and start-up necessities is around \$14,000. This figure doesn't include a KFJC recording van which would guarantee transport to remote locations, but leaves us limited to arranging travel with whatever staff vehicle is available on a case by case basis.

### The Beg-a-thon Do's and Don'ts sheet

### Do's

- -Make each pitch your pitch, tailor it for you/your show
- -Be affirmative. Talk to the listener as an individual. Use the word "you" in your pitch.
- Give the phone number and address of KFJC often.
- Believe in what you say. If you don't, the listeners won't.
- Make the fundraiser sound fun and exciting -it can be for both you and the audience
- Relate to your particular audience.
- Stress that we are taking calls all day and all night.
- Stress that if they can't get through or they don't want to call, they can SEND us the money.
- Stress that the money is going toward equipment. (We are volunteers and don't get paid for our participation at KFJC)
- Think of yourself as a celebrity, and that your audience is listening because they like you and KFJC.
- Do understand that our listeners are inundated with requests to contribute to other public stations and non-profit organizations. (We have to be better and understanding).

#### Don'ts

- Sound desperate. Don't create the image of crisis. We want to sound successful.
- Don't threaten. Don't give the impression that you're withholding programming until you recieve donations.
- Don't apologize for our fundraising. The money is needed to for us to improve and grow as an alternative source our programming in the Bay Area.
- Don't make nasty or negative comments about other stations. We want to stress what We offer. Other stations have their place too.
- Don't tell how long the pledge break will last.
- Don't ask for requests for music nor for Pledge-for-requests.
- Don't assume that your audience is all just like you. (Your age, your style, your income level).
- Don't panic if phones aren't ringing



### A List of Pitches for the KFJC Fundraiser

1. We are Alternative! With our music, our public affairs shows, as well as featuring local music, that's why people listen that's why they will give.

2. Specialities! We feature a variety of shows that play music not often heard on commercial stations, and it's presented in a way that's always a pleasure to listen. Remember that many shows on KFJC have a special feature or just are special because of the alternatives on other stations.

- 3. You don't have to be like us to LIKE us! Many listeners assume that the "Normal" KFJC listener has a mohawk and a skateboard, well whether they do or don't, we want their support. So this is the time to appeal to the closet listeners, the ones who love KFJC even if they don't embrace the "lifestyle".
- 4. Nobody else but you! We have to make our audience feel that ,as an individual, they alone are responsible for helping KFJC. We can't allow them the luxury of thinking that someone else will give, or that what they can afford is so insignificant. We need every dollar from every person who listens.
- 5. Priorities! For many people who listen, these are difficult times. They have to make choices on how they spend the very small amounts of money they have. KFJC has to be shown as a priority to them. That for the money they send, they get a big return.
- 6. Community Participation! Community participation works both ways We feel we are an active participant in the community by our presentation of issues and ideas on our public affairs shows. We also provide the needed outlet for local talent and little known acts. We in turn need the audience (our community) to participate by giving us money.
- 7. Make us your habit! Our audience, being experimental, probably use controlled substances. If we could get them to spend as much on KFJC as they spend in one week on alcohol or drugs, (from coke to coca-cola), we'd be happy.
- 8. Make your company pay for KFJC! Many companies in the area have Matching Grant programs for donations. So this is an opportunity for our listeners to double the money they give to KFJC.
- 9. We don't need no stinkin' members! Most other non-commercial stations interupt programming several times a year. This is the first time since 1983 that we have asked for money. We encourage people to donate money all the time, but only interupt programming for a need.
- 10. KFJC is a volunteer/educational organization! All the money that is donated can go to needed equipment and not salaries. More important, though, is that KFJC is peopled by a staff that gives itself freely to helping maintain our standards and our sound. Many things done by the staff fall outside the normal expectations of a student. We do more, for less. If the audience does more, they get more too!

11. Equiped to serve you better! We need specific things to improve.



### 6

### **Beg-a-thon Programming Notes**

### Format- ID's -no change

Underwriting - no change in schedule or format

IPSA's- Run with SC break at :20 or :50

Drop Ins- Suspended during fundraiser

Bulletin Board- no change

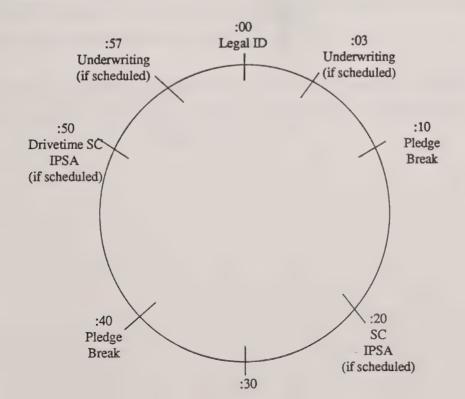
Entertainment Guide/ Concert Outlook- no change

Ticket Giveaways- Suspended during fundraiser

S C's - Will be only at :20 (and :50 for drive times)

PSA's - Suspended during fundraiser.

Music- The restrictions involving current and one-song-per-group-per
-show will be loosened to allow the jock to do the best possible
music show, this is not to be interpreted as an"hog wild" week.
This is to allow the jock to prepare for this show in advance, so
the jock and the pitch partner can devote themselves to
PREPARE their pledge breaks.





### KFJC Benefit Break Format

Jock: Logo, backannounce, introduce fundraiser introduce pitch person

Jock and Pitch Person will work together to present:

- 1. One pitch per break( try not to repeat reasons)
- 2. Mention the phone number (415) 941-2500 often
- 3. Mention the ways to pledge: Cash, Check, Credit Card
- 4. Important! It's important that we mention that this is a DIFFERENT kind of Fundraiser
- 5. Only mention One pledge price per break, but do mention everything (Kfjc stuff) availible!
  - 6. Try to keep each break about 7minutes long.
- 7. Carted production pledges can be used at the jock's discretion.
- 8. Remember to keep in mind the Benefits Do's and Don'ts sheet.

Jocks will always end each pledge break with a preannounce and logo.

Between songs play shotguns and stingers, or just cold vocals of the phone number.

During the SC Breaks, if possible, promo some of the stuff the jock has as special thank you gifts, from box in master.

Finally, when describing thank you gifts, read the card, or for your own have the description approved by either Bob McGiynn Zep, or Doc.



### KFJC Operator Instruction Sheet

- 1. Answer phone "Thank you for calling KFJC" or some similar friendly greeting!
- 2. Ask how much they wish to donate, and if they work for a company with a matching grant program.
- 3. Take the NCR form and fill it completely!
  - a. Your donation- How much they wish to give.
  - b. Thank you gift- Anything that they will receive.
  - c. Payment by- Credit cards, cash or check
- d. <u>Company Matching Grants</u>— Name of their company (<u>Remember!</u> each company has a different procedure for matching donations. If donor is unsure of their company policy, and we have no information. Tell them we will research it and send a special note in their donation envelope.)
- e. Phone number- With area code and whether it is their work or home number.
- f. Name/ Address- This is the most important thing to get correct. Write clearly and make sure you have the correct spelling, complete address and zip code.
- g. Time/ date/initials- fill in completely. Make sure a sample of your initials and name are written on the appropriate form.
- 4. If the caller is interested, offer a quick explanation of what we will do with the money. (The equipment from the wish list). The school does cover operational expenses, but that money is not enough to keep up with our equipment needs.
- 5. Always thank the caller and encourage them to tell their friends.

### Credit card charges

- A. Get all the information on the pledge sheet with correct card number and the expiration date.
- B. If the name on the card is different from the name of the donor make sure to list that in the appropriate box.

<u>Important</u> - Make sure your initials are on the pledge form and your name and initials are on the Initials Decoding Sheet.





ATTACHMENT 9

KFJC 89.7 FM	
-----------------	--

#### **THANKS**

Thank you for your pledge! We appreciate your support and generosity. Please mail your payment in the envelope provided. Upon receipt of your contribution, you will be notified where you can pick up your thank you gift. (In some cases it will be sent to you.) Please keep the copy of this form. It serves as your receipt, for tax purposes. (Tax laws concerning charitable deductions have changed. Check current laws for allowable tax deductions.) If problems arise with either pledge or thank you gift, have this form handy. When making inquiries, refer to the

YOUR DONATION		THAN GIFT	NK YOU		
PAYMENT BY VISA	MASTERCARD	COMPANY MATCHING?	500000000000000000000000000000000000000		
CARD NUMBER			EXP. DATE		
NAME ON CARD			CASH CHECK	/ MONEY C	ORDER
PHONE NUMBER			FOR KFJC US	E DATE	INITIALS
NAME			SENT		
ADDRESS			RCVD FILED		
Pledge Form DMR ©19	987		KFJC FM Foo 12345 El Mont Los Altos Hills	e Road,	

number in the upper right hand corner.



### Floor Director's Duties

- 1. Pick up pledge sheets after being filled out by the phone operator.
  - a. top copy goes to box marked PLEDGE BUSINESS.
- b. middle copy goes straight into envelope for mailing to the donor[ see matching grant section].
  - c. bottom copy goes to TALLY Box.
- 2. When time permits, director will tally pledges, \$ amount, demographics,
- 3. Official liason to ON-Air staff.
- 4. Know where extra forms and supplies are kept and make sure we dont run out.
- 5. Make sure food and drink is kept in specified place and the lobby remains clean and uncluttered.
- 6. When certain instances arise, the floor director will have to make decisions and judgements QUICKLY. Speed is of the essense when we are asking for money. It calls for a horsetrader's sense of knowing how to bargain and barter.
  - a. Try not to get tied up on one phone.
- b. a list of wwhat we offer with prices is provided to you. For large donations, look at what options are open and multiples or substitutes that can be made to please the donor.
- c. If possible, try to get the donor to tell you what they want, and then see how you can accomodate.
- d. The most important thing to remember is that we are not merchants! We aren't selling this stuff to the donor, it is an appreciation gift, and our main concern is to make money for the station.
- e. Keep notes of any spectacular or offbeat deal you strike so the pledge coordinator can know later all the particulars in the case.
- 7. The floor director will check pledge forms before the go out
- 8. The floor director should offer any suggestions for change in procedures that will make this thing run more smoothly.

- 9. Be prepared for ANY and ALL questions concerning the fundraiser

  10. Matching Grant Section— If a donor wishes to know if their company has a matching grant program, have the phone operator collect the following information:
- a. If the company has a program that they know of ,but we don't write all the information, who they see where they go and what they say Important key words: COMPANY. ADDRESS,PHONE NO.,CONTACT PERSON OR DEPARTMENT, PROCEDURE TO FOLLOW.
- b. If the donor is not sure of a program their company may have the phone operator should get as much info as possible on the company including; COMPANY, ADDRESS, PHONE NO., DEPARTMENT TITLE, of who would handle the questions of that nature.
- 11. If the donor has a business and wishes to donate merchandise or services, ask what they wish to donate (and it must be an outright thing not 20% off or 2 for 1 stuff) and the retail value. Get their name address and phone number and we will have someone contact them. Then contact someone in the business department IMMEDIATELY, and inform them.

# CREDIT CARD PLEDGE VERIFICATION

### FLOOR MANAGERS DNLY

BEFORE CALLING, LOOK OVER THE PLEDGE FORM TO MAKE SUPE ALL OF THE FOLLOWING INFORMATION IS LEGIBLE:

NAME ON CARD,
VISA OR MASTERCARD,
CARD NUMBER,
EXPIRATION DATE,
AMOUNT

CALL (800) 432-3321

THEN GIVE THEM THE ABOVE INFORMATION. THEY'LL ALSO WANTE OUR MERCHANT NUMBER AND TITLE:

"FOOTHILL STUDENT ACCOUNTS"

THEY WILL GIVE YOU AN AUTHORIZATION NUMBER TO PUT ON THE CHARGE CARD FORM AND ON THE KFJC PLEDGE FORM.

MARK THE KFJC PLEDGE FORM AS "PAID"



## EACH <u>PLEDGE</u> MAILING (WINDOW) ENVELOPE

### SHOULD HAVE:

ATTACHMENT 12

- 1) YELLOW SLIP WITH LEGIBLE ADDRESS IN WINDOW
  - 2) RETURN POSTAGE PAID ENVELOPE

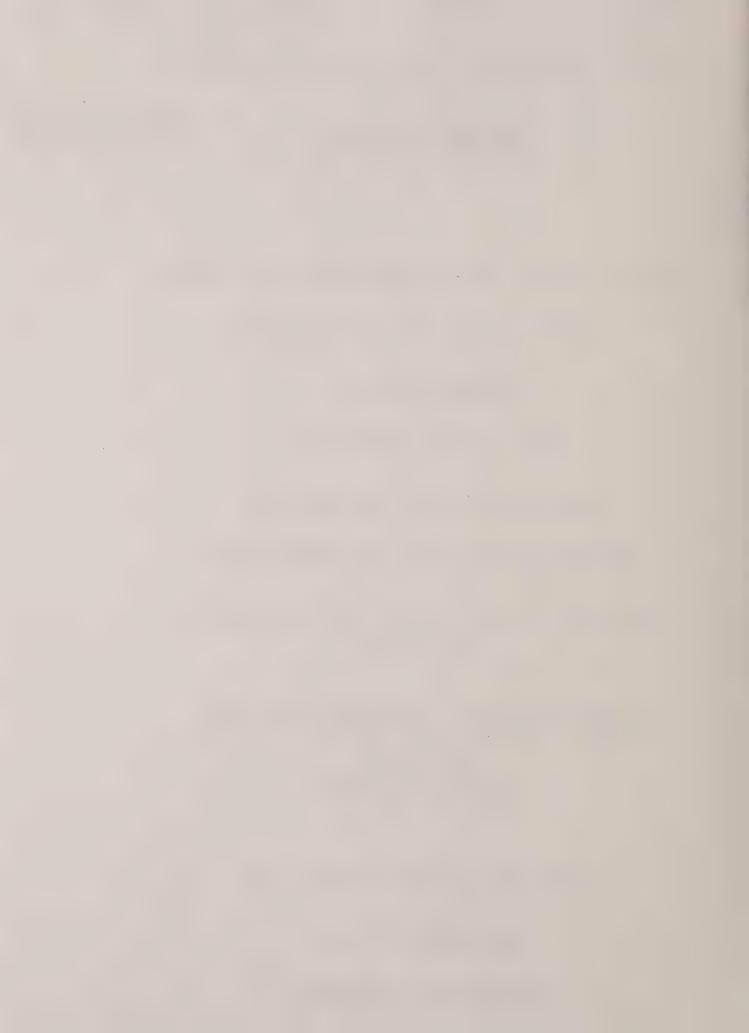
3)QUESTIONNAIRE

- 4) THADDEUS/ HUEY'S FLYER
- 5) SWAP/ NOVEMBER SPECIAL FLYER
- 6) PROGRAM SCHEDULE/ HYPE MONEY FLYER
- 7) OR AS MANY OF THE LAST FOUR ITEMS AS ARE AVAILABLE

EACH WINNER/ LISTENER MAILING ENVELOPE SHOULD HAVE:

- 1) RETURN POSTAGE PAID ENVELOPE
  - 2) ROGER'S LETTER

3) ITEMS 4, 5, 6 ABOVE







WISH TO THANK YOU FOR COMING THROUGH WHEN KFJC NEEDED YOUR HELP.



OFFERING THIS
PECIAL DISCOUNT
OUPON TO YOU, IN
PPRECIATION FOR
OUR SUPPORT OF KFJC







"The best outside Manhatlan"

### \$1.00 OFF ANY MEDIUM \$2.00 OFF ANY LARGE

NOT GOOD WITH OTHER OFFERS

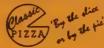
UPPER EXPINES

11 - 3/-'87

Located in Luddicosts Mail
340 University Ave
Palo Alto
Closed Sundays
(415) 229-2000

'Ain't life a Slice'





'The best outside Manhattan'

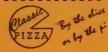
# **\$5.00 OFF** ANY ORDER OVER \$20.00

NOT GOOD WITH OTHER OFFE OFFER EXPIRES

> Located in Liddicosts Mall 340 University Ave. Pato Ato Closed Sundays (415) 328-2900

'Ain't life a Slice'





The best outside Manhattan

### **CLASSIC**

3-4-2

3 slices 4 the price of 2
OFFER APPLIES TO CHEESE, 1 TOPPING
OR VEGGIE CLASSIC ONLY

11-31-87 Located in Ledicosts Med 340 University Ave

(415) 328-2900 "Ain"7 Life a Slice"





'The best outside Manhattan

# **\$5.00 OFF** ANY ORDER OVER \$20.00

NOT GOOD WITH OTHER OFFER
OFFER EXPIRES
11-31-97

Lecased in Liddicosts Mell S40 University Ave. Palo Alto Closed Sundays (415) 328-2900

'Ain't life a Slice'

### KFJC 89.7 fm Foothill College, 12345 El Monte Road, Los Altos Hills, CA 94

Dear KFJC Supporter

KFJC needs your financial help, to be able to continue to bring you the best in non-commercial, alternative, free ( as in free speech ) radio.

It's really good to know we have listeners like you, we can count on to come through for us when we have a money crisis. Right now KFJC needs to purchase a new transmitter, as ours is old and replacement parts are no longer available. It's imperative we raise funds now for the new transmitter, as well as other much needed equipment.

KFJC is having it's first fund-raising drive in four years, and KFJC needs your help. Send your (tax deductable) donation to KFJC, 12345 El Monte Rd., Los Altos Hills, Ca. 94022, or call KFJC's PLEDGE PHONE LINE at 415-941-2500.

KFJC is offering thank you gifts for pledges over ten dollars.

PLEDGE	THANK YOU GIFT
\$ 10.00	KFJC Decal
\$ 15.00	KFJC Decal & Button
\$ 25.00	KFJC Flyswatter
\$ 30.00	KFJC Keychain
\$ 40.00	KFJC T-Shirt
\$ 50.00	KFJC T-Shirt & Flyswatter

Plus other fine gifts donated by our many find merchant friends. Your donation maybe paid for by cash, check,money-order,master charge, or visa. For more information and to pledge your support, please call 415-941-2500.

Thanks for your support,

Roger Anderson, Publicity Director

P.S. If you have already given to KFJC' fund-raiser, thank you, and if not, please do today. Thanks!

### KFJC 89.7FM AFTER THE FUNDRAISER MUSIC SPECIALS

ATTACHMENT DATE TIME SPECIAL HOST(S) NOV. 4 THE VELVET UNDERGROUND GREY SHADES & 6-9PM **KEVIN O'DANTE** NOV. 7 10AM-2PM THE MINUTEMEN KEVIN MONAGHAN NOV. 10 6-10PM XTC LUTHER PAISLEY NOV. 11 6-10PM BLONDIE **KEVIN O'DANTE &** HUXLEY VERTICAL NOV. 12 6-10PM THE TURTLES MIKE MIYAKE NOON-4PM "MAMA'S GOT A SQUEEZEBOX"MICHELE GEAR & NOV. 14 DAVE RICHOUX ( ACCORDIAN MUSIC ) MRS. DANVERS 10PM-2AM THE ROCHES NOV. 15 NOV. 15 8PM-12 BIG BLACK BILL CHRISTMAN 6-10PM ECHO & THE BUNNYMAN **KEVIN O'DANTE &** NOV. 17 VIENNA HELL'N HAIRSPRAY NOV. 20 6-10PM DESCENDANTS LOU YORK & CARLOS ALOMAR NOV. 22 2-6PM DOMINIC TRIX 10PM-2AM BIRTHDAY PARTY MARK DARMS & NOV. 23 LUCIFER SAM HANK STAMPER 10AM-2PM BILL MONROE NOV. 24 KEVIN O'DANTE & THE DICTATORS NOV. 24 6-9PM LUCIFER SAM ROGER ANDERSON NOV. 27 6PM-2AM THE BLUES (RECORDED LIVE, RARE & UNRELEASED CUTS)

THESE SPECIALS MADE POSSIBLE IN PART BY YOUR FINANCIAL SUPPORT, THANKS



# KFJC's Nosey, Let's Get Acquainted Poll

Hey, thanks for donating money to KFJC. We at KFJC take pride in trying to do things a littel differently here. As a former mayor of New York might ask, "How are we doing?" Since you've seen fit to generously reward us financially, could you also give us some feedback and opinions? To keep us from becoming stale and to keep our egos in check, please fill out this questionnaire (Extra points for honesty and creativity).

How did you find out about KFJC?	
D A Hield of associate	
☐ Just switching around one day on the dial	e dial
☐ From mentions in a newspaper	
□ What else, well this	
Where and when do you listen to the fine 89? (check all that apply!)	? (check all that apply!)
☐ At home	□ Mornings
□ At work	☐ Afternoons
□ While driving	□ Evenings
□ Where else?	□ Weekends
	□ Late night (you know, after midnight)
	☐ A time we missed?

3. What and who are your favorite shows, features, or DJs at KFJC?

	4.
honest)	What
st)?	and
	WIO
	are
	your
	least
	favorite
	showss,
	What and who are your least favorite showss, teatures, and DJs at KFJC (be
	and
	Sfd
	11
	KEJC
	8

-2-

5. So, we guess we need to ask - what would you like to hear more of? Less of? You know - not only music, but issues & info, too!

Have you ever called KFJC before to make a request or ask a question?

Yes □ No □

6.

7. We're dying to know the ages of those you live with who listen to KFJC. Be sure to include yourself, and don't worry if you live alone.

Number of listeners \_\_\_\_Under 18
\_\_\_\_18 to 24
\_\_\_\_25 to 29
\_\_\_\_30 to 34
\_\_\_\_35 to 45
\_\_\_\_over 45

.3

Have you ever involved yourself with special KFJC events or features?

∞

- 4 -

11. Do you go to alot of shows or clubs?

☐ Record Swap	□ No, the radic is all I need
☐ Music Benefits	☐ Well, just the few people or groups that are must see
□ KFJC Open House	☐ Yes, I hang cut and make the scene in clubs and at shows
☐ Guest DJ on a KFJC show	☐ Yes, my entire social life revolves around who's playing where or where
☐ "Bulletin Board" response to ads or asking	to go to dance and nang out
☐ Phone in to one of our talk shows	12. What city do you live in? Work in? Play in?
□ What did we miss?	live
Comments on any of the above? How could we improve them?	work
	13. How's KFJC's reception?
	□ Clear as a bell
	☐ Tends to drife around
Do uni bito alot of records and tanes?	☐ Can only get you at certain times
□ No, the radio is all I need	☐ Sure I can get you, but I've got an antenna almost as big as Sutro Tower
□ No, somebody else buys 'em and I tape what I like	14. Have you anything else to say that we missed?
☐ Yes, well, just a few a month	
☐ Yes, I am a regular, habitual record/tape/CD consumer	
☐ Yes, I am a vinyl junkie, a rabid collector in constant quest of more new	

9.

Thanks for your time. Return this with your check or money order (or all by its lonesome if you uesd a credit card) in the envelope provided. You are wonderful for keeping us not only on our feet but on our toes.

, 10.

# COMPANIES WITH MATCHING GIFT PROGRAMS

Digital Equipment Corporation

Ed. Phillips and Sons Company
Equitable Life Assurance Society
Gas Atmospheres Division

**Air Correction Division AMF** Incorporated **Bostrom Division Boston Store** Beatrice Foods Aunt Nellie's Foods, Inc. **Armco Metal Products** Allied Chemical International **Allied Chemical Corporation** Brillion Iron Works, Inc. **Budget Rent-A-Car** Bucyrus-Erie **Brunswick Corporation** Central Paper Company Butler Paper Co. Conveyor Division Continental Group Continental Can Consolidated Foods Channglow Products, Inc. Cooper Industries

Great Northern Nekoosa Corp.
H. Phillips Company, Inc.
Herrshners, Inc.
Hillshire Farm Company
Honeywell, Inc.
Houston Natural Gas
Inland Container
IBM
Jacobson Co.
Kimberly-Clark Corporation
Lequid Carbonie
Magic Pan of Wisconsin:
Marine Power Group

Quaker Oats Company Quicksilver Parts & Accessory Div. Pizza Hut, Inc. Ralston Purina Co. Radio Shack Tandy Corporation Taco Bell TRW, Inc. Signal Company Sanna, Inc. Rexnord, Inc. Universal Paper Corporation United Parcel Service Trans America Corporation Toro Company Weight Watchers International, Inc. Walden Book Company Witherbee Investment Corporation Wisconsin Tissue Mills, Inc. Wisconsin Telephone Company

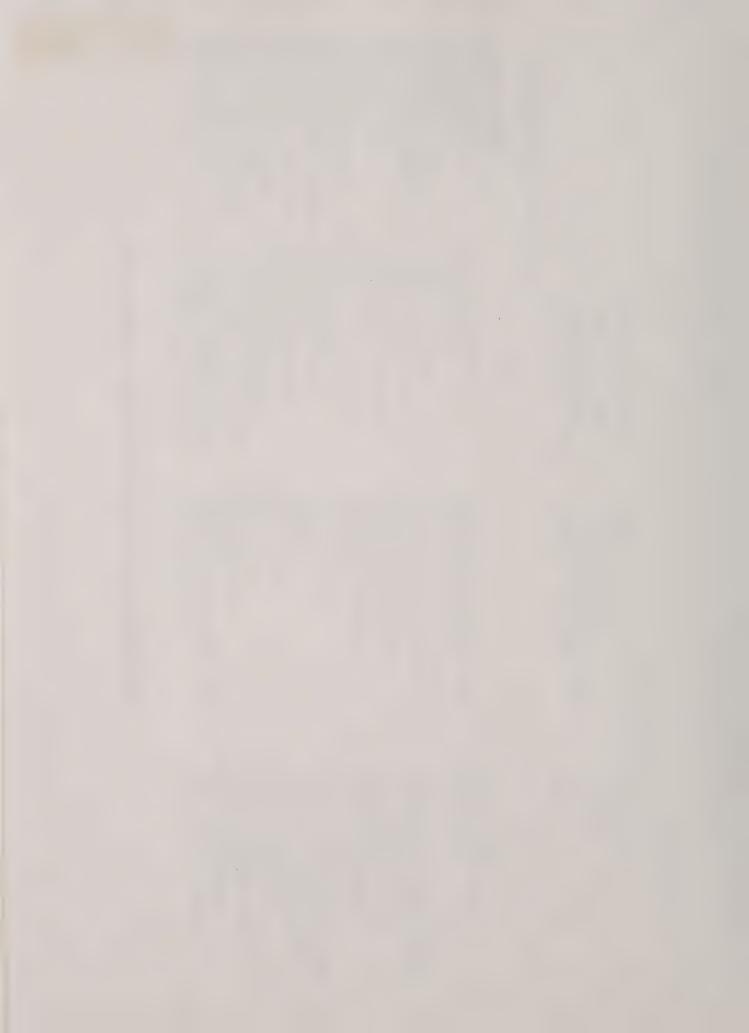
Milwaukee Machine Products Micrographic Systems Mercury Outboard Division Mercury Marine National Cash Register Company Montgomery Ward & Company Modern Equipment Co. Mobil Oil Company Miller Brewing Co. Norplex Division Neenah & Menasha Water Power Co Ore-Ida Foods, Inc. Nicolet Paper Company Nekoosa Papers, Inc. Outdoor Power Equipment Division Outdoor Appliance Division J.C. Penney Co. Pepsico, Inc. Par-American Paper Company, Inc. Phillip Morris, Inc. Pfister & Vogel Tanning Co.

# Additional Companies:

Bank of America Westinghouse Times Mirror Sohio/Chevron

Segrams & Sons Trans America Corp. McGraw Hill NCR

Xerox Clorox Bechtel Mobil Oil,



gital



NEW POLICIES IN EFFECT AS OF 7/1/86 PLEASE READ FORM CAREFULLY.

### MATCHING GIFT EMPLOYEE CONTRIBUTION CHECKLIST

ATTACHMENT 17

This checklist has been designed as a guideline for you to consider when donating to an organization.

- · Are the goals and objectives of the organization clearly stated?
- . How much of your donation goes directly to:
  - \_ services?
  - fund-raising?
  - administration?
- · Does the organization have an active and responsible governing board?
- · Are the people at the organization knowledgeable and helpful?
- . Is an annual report available upon request?

The National Charities Information Bureau (NCIB) is an organization located at 19 Union Square West, NY, NY 10003, which reviews and sets standards for non-profit organizations. Standards are determined by rating organizations on the criteria stated above. A free brochure entitled Wise Giving Guide is available by sending a post card to the above address.

1	IDEC Location Code Badge No	Donor Name (if different from employee)		
1	0   74	Board of Directors		
1		Educational Social Services and Environmental		
1	Collect	Cultural Health and Handicapped		
tu	Street address or P.O. Box No. of Recipient Organization	City, State, Zip of Recipient Organization 74022-459		
inst	· 12345 EL Monte Road	LUS ALTUS HALLS CA		
ed to	Date of Gift  Cash Donation  \$ Value of Gift  (0 - 26 - 87)  Securities  Solution  \$ Value of Gift  Written	fifty dollars		
forward	I certify that the information submitted is correct	Security 0 0 0 No. of Shares		
and	and that my gift fully complies with the provisions of the program.	Date 15-26-87		
-		e or Dong Signature		
	DO NOT WRITE BELOW THIS LINE - TO BE CO	111 Powdermill Road MSO/K10 Maynard, Massachusetts 01754		
40	certify that the above-indicated gift has been received and that it full			
FOUTHILL COMMUNITY (SLEEK HIS) 96				
S Value Amount Received Name and Title (please print)  ROISERS PELZEL, STATE				
_	Authoriz	ed Signature		
• • • • •				

digital

DIGITAL EQUIPMENT CORPORATION





### M.

tormation in small boxes will be electronically prod. Please print all numbers and letters as shown The grid or mark inside each box is to help you shape taracter correctly. Please use dark ballpoint pen.

### Matching Grants Program

ABCDEFGHIJKLMNOPQRSTUVWXYZ 0123456789

ployee Information

CL 148051

IBM Division and Location

GPD San Jose

Zip

95124

יטווטו וט.

X

itution Receiving Gift

FJC FM FOOTHILL COLLEGE

2345 EL MONTE ROAD

OS ALTOS HILLS CA 94022

Information

10 30 87

4000

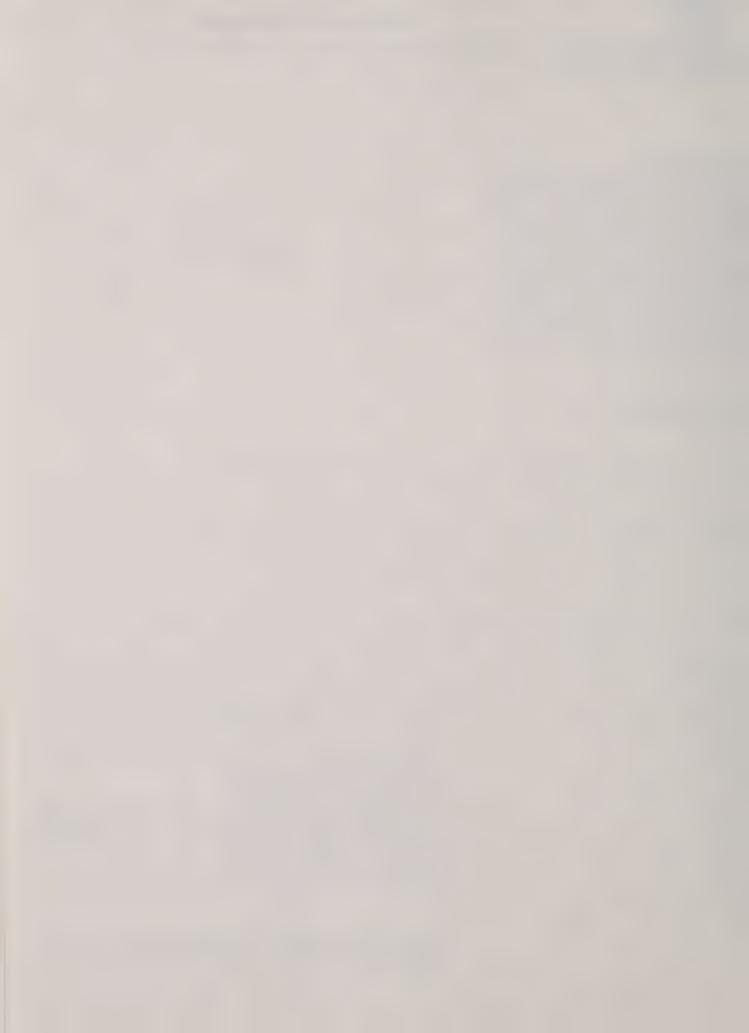
Tax-deductible portion only; do not include tickets, subscription, etc.

I certify that the information is correct and my gift fully complies with program provisions.

4000

We certify that the above-indicated gift has been received, will be used to support the primary objectives of the institution, and otherwise fully complies with program provisions.

Executive Officer



### VARIAN ASSOCIATES, INC. PROGRAM FOR MATCHING EMPLOYEE GIFTS TO UNIVERSITIES

- 1. How to use this form:
  - Donor fills out Part A on the form, retains the Employee Copy and mails the form, together with the donation, to the college or university.
  - (2) The institution fills out Part B of the form, retains the Institution Copy and returns the form to the address indicated.
  - (3) Upon receipt of part B, Varian will determine eligibility. If eligibility requirements are met, Varian will authorize the payment of matching funds.

- 2. Eligibility Requirements:
  - The donor must be a regular full time employee of Varian Assoicates, Inc. or its subsidiary companies or a member of the Board of Directors of Varian Associates, Inc.
  - The employee gift, to be matched, must be to an accredited and IRS-qualified university or college and must be designated for academic or general university expenditures.

	be referred to the Donor's Personnel Office.
PART A - STATEMEN	T OF DONATION
Froothill College  12345 El Monte Ro  Los Altos Hills CA 94022  Enclosed is my personal gift of \$ 50.00 to your Varian Associates, Inc. for the purpose of qualifying for program for matching employee gifts to universities. In from Varian Associates, Inc. to be used for:  (GENERAL FUNDS, SPECIAL FUND, SCHOLARSHIPS, ETC.)	a contribution under the Varian Associates, Inc.
	DATE
PART B - R	ECEIPT
TO: DIRECTOR, GOVERNMENTAL AFFAIRS	l certify receipt of a gift of \$
VARIAN ASSOCIATES, INC. 611 HANSEN WAY PALO ALTO, CA 94303	for(INTENDED PURPOSE OF GIFT)  byPRINT FULL NAME
12-04 (BACK) 92 (92 WHITE (asining)) Variable Co.	TITLE S'GNATURE DATE



Part A

Please complete Parts A and B and forward entire folder to the institution with your gift. (Please type or print.) IBM will return this section to you at the end of the quarter in which IBM receives and processes it, thereby acknowledging that the gift has been approved for matching.

Donor's name

Home address

City, state, and zip code

Part B

Total gift

\$ 25.00

Less subscription/ allowances if any

Eligible gift amount \$

Date of gift

11/3/87

KFUC FM public Madio

Donor is: Delf - Spouse

Complete name of institution
KFJC FM FOOTHILL COLLEGE
Fund, foundation, association name, if any

Street address El MONTE RD

Exact date of gift:

Month Day

Amount (cash or check) Year

Name and title (Please type or print)

Amount received

No. of shares

Date

complete this section and return Parts A and B to

Institution: Please

I certify that the above-indicated gift has been received, that it will be used to support the primary objectives of the institution, and that it otherwise fully complies with the provisions of the program.

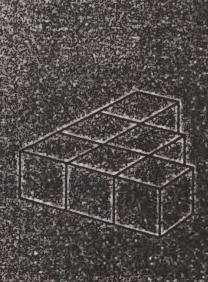
Please forward Parts A and B, intact, to IBM.

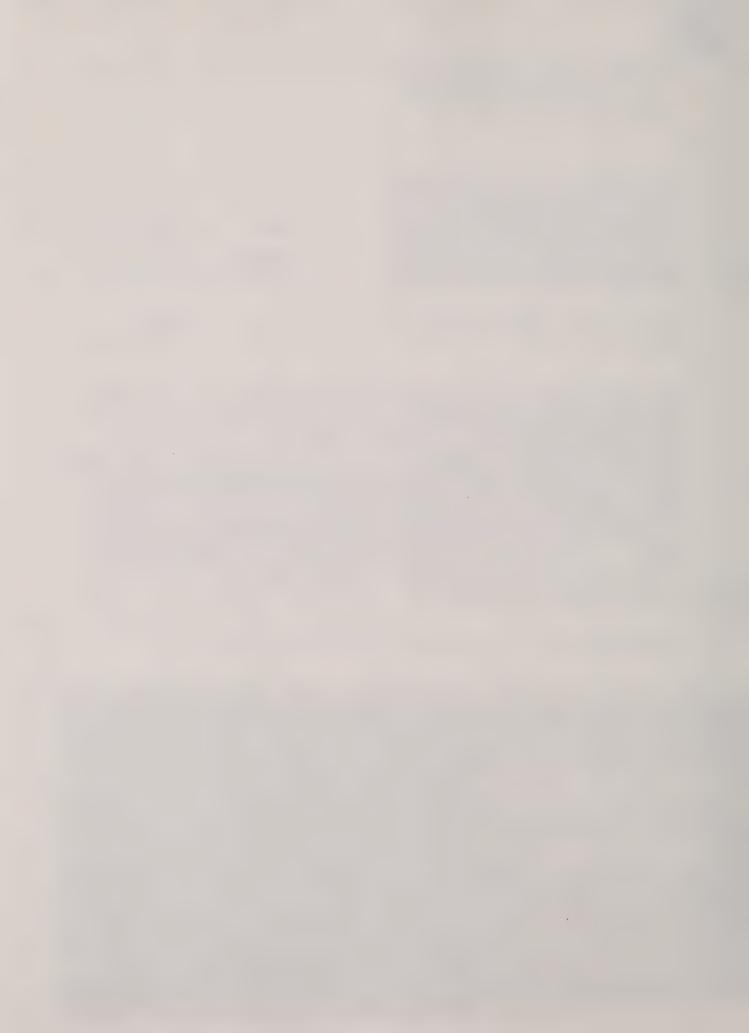
Authorized signature

IBM Matching Grants Program for Hospitals and the Arts

You! gift; matched two-for-one by IBM; is tripled in value







KFJC 89.7 fm Foothill College, 12345 El Monte Road, Los Altos Hills, CA 94022

# KFJC seeks money

KFJC is in the midst of a fundraising campaign over the air to raise money toward the purchase of a new transmitter and to replace worn and broken equipment.

The station is attempting to raise over \$30,000. The Fund Raiser started on Oct. 16 and listeners already have pledged more than \$15,000. The campaign is set to end on Oct. 25.

According to Roger Anderson. KFJC publicity director, Arbitron (the national rating service of radio stations) rates KFJC among the highest non-commercial stations in the Bay Area. And IBS, the Intercollegiate Broadcasting System, granted KFJC the right to host the annual national collegiate convention two years ago. KFJC has been recognized by IBS as the West Coast leader in new music and variety programs

among all college stations.

KFJC strives to be an alternative, Anderson said, and offers shows which are different from commercial, straight ahead corporate owned radio, KFJC offers music, public affairs breaks and interviews which no commercial station could experiment with or afford to test.

More than half of KFJC programming is alternative rock music of groups which are not mainstream. Anderson said, "We play music because it is damn good. And we play the killer cuts on alternative albums. People may know the 'A' side of a record, but we'll play the 'B' side."

Shows on KFJC include all kinds of music: New Age, Punk, Thrash, Metal, Country, Reggae, Jazz, Zydeco. There is a show on Saturday mornings, "The Norman Bates Memorial

Soundtrack," that only plays music from films or Broadway and TV shows.

Anderson says, "KFJC is original. The on air personalities create their own shows. They select the cuts they want to play. The KFJC record library is vast and larger than almost any commercial station."

"DJs preview albums and decide if they want to give something a try. And usually the music or interview is something that no one else will play. It's fun to hear cutting edge stuff," Anderson said.

Two interview programs, P3 and Brain Waves, have featured former President Jimmy Carter, Sen. Alan Cranston, and activist Eldridge Cleaver among those who have been interviewed at Foothill. KFJC has earned a solid reputation for its public affairs programs.



# P.D. NOTEBOOK by Eric Norberg

### **CART MACHINE OF TOMORROW**

f I ve written before about the efforts to develop a "computer disk" alternative to the cart machine, and the alternative now exists. It's expensive, and it has not been fully perfected, but it's workable and available now, and by the end of the year

should be fully "de-bugged."

The machine in question is the CompuSonics DSP1200 (playback-only) and the DSP 1500, which also has a recording capability. Both machines use digitally encoded audio for stereo CD quality, flat to 15,000 cycles. The machine uses 51/2-inch floppy disks, with approximately seven minutes of audio time per disk (longer in mono or with reduced fidelity). The disks are enclosed in flat, hard-plastic cases, much more expensive than standard floppies, but easier to handle and less subject to damage from control-room use. A 25-disk package sells for about \$600 through CompuSonics and is available from other sources, such as Radio Shack, for the same price. Presumably, as sales increase, the price will fall dramatically.

CompuSonics has developed this system specifically to replace broadcast cart machines, and thus the DSP 1200 and DSP 1500 are designed for on-air use: no computer terminal, no keyboard-just a few buttons, switches and pots, just like a cart machine. It is possible to interface the unit with a PC for video display of data, but it's not necessary. It comes with

a 50-page manual.

If you use this unit for spots, you can erase and re-record a cut without affecting other cuts on the disk, but it doesn't appear that automatic rotation of several

Invites you to join the world's largest family of professional radio personalities.

One to One offers you weekly self-help and professional growth articles, promotions, production tips, artists profiles, expert advice plus a fresh supply of topical humor every seven days

One-month trial subscription (four issues) \$10 deductible from your first yearly subscription Send to:

P.O. Box 9787, Fresno, CA 93794 Credit Card Orders, Phone: (209) 226-0558

cuts on successive plays is possible, as it is on a continuous-loop cart. On the other hand, a specific cut of a multi-cut disk can be accessed and cued up as easily as on the most sophisticated broadcast-use CD players. There is protection against automatic erasure of cuts on the disks by the need to confirm the desire to erase before the disk will do it. This unit has obvious usages in production, since pieces of the audio can be recorded for "digital quality" playback, and instant cueing and playback but it is capable of only partial electronic editing, and full cut-and-paste editing is still in the future.

So how much does all this cost? The recording/playback DSP 1500 costs \$1,500, and the playback-only unit is \$5,000. A bit steep for a single-slot device, compared to cart machines, but for larger stations, it's certainly affordable. The question would be: Buy it now, or wait for an improved version, reportedly right around the corner? Other major companies are working along the same lines, but CompuSonics has a couple of years'

head start.

If you are interested in this machine, and have come to San Francisco for the Gavin Seminar this weekend, you might call CompuSonics in Palo Alto about 30 miles south of the city, to see if you can arrange a visit and demonstration. Their number is (415) 494-1184.

As I've been mentioning in previous columns, I'm here in San Francisco for the Seminar, and as usual am looking forward to meeting you and hearing your suggestions and contributions for future columns. I'm staying across the street at the Villa Florence Hotel, and will be attending as many sessions as possible. Don't hesitate to come up to me and introduce yourself at any time! As productive as the sessions always are at Gavin meetings, my experience has always been that a good portion of the value at radio get-togethers comes in the halls and corridors, before, between and after the meetings.

And a special suggestion from me to everyone in San Francisco for the Seminar: The Bay area is a wonderful place to visit, and the Seminar meetings go on whether you attend or not, but don't cheat yourself of the professional stimulation you came for! Work your sightseeing in around the meetings, not during them. Even meetings that you



A specific cut of a multicut disk can be cued up as easily as on the most sophisticated broadcastuse CD players.

think are not directly applicable to you, or which don't look promising to you, always have their value. Don't miss the good stuff the Gavin staff has for you, in your desire to sightsee!



ompuSonics 3P 1500 gital Audio art Recorder

tures

ulti-processor computer artridge disk drive all power supplies fuid crystal text/time display meters alanced stereo line levels S-232 remote control igital dubbing port



ATTACHMENT 20



The CompuSonics DSP 1500 is a stereo digital audio cartridge recorder/player designed for the professional broadcaster.

The DSP 1500 can be used with, or replace any analog broadcast cartridge recorder/player in use today. Recordings are made in CompuSonics' patented CSX format, providing the broadcaster with exceptional digital sound quality.

CompuSonics' 5 1/4" digital cartridges are convenient and compact. They may be stored in half of the space presently used for tape cartridges. Selections are recorded onto disk either one recording per disk, or in multiples. The only practical limit to the number of selections on the disk is the recording time capacity of the disk.

Multiple recordings on one disk can be programmed to play back as a group or individually. The DSP 1500 also provides an auxilliary cue tone to start another playback device.

The front panel 32 character alphanumeric liquid crystal display is back-lit to clearly read out the time remaining on disk. The LCD can be used to display the title and any other information desired when an inexpensive keyboard and monitor, or personal computer is attached to the DSP 1500.

For economy in multiple unit installations, the DSP 1200 playback-only model is available.

### PERFORMANCE SPECIFICATIONS

sampling rate storage capacity recording time

inputs
outputs
frequency response
signal to noise ratio
third harmonic distortion
channel separation
wow and flutter

32 kHz, 16 bit linear
30 megabytes
7 1/2 minutes (stereo hi-fi)
38 minutes (mono speech)
balanced -10 dBm to +10 dBm
balanced max. +24 dBm
20 to 15,000 Hz
88 dB
0.007% at 15 dB below full code
70 dB @ 100 Hz; -60 dB @ 12 kHz

CompuSonics Corporation 2345 Yale Street Palo Alto, CA 94306 415-494-1184

© Copyright 1987 CompuSonics Corporation. Specifications subject to change without notice.

<sup>\*</sup> Audio performance specifications vary with the CSX rate selected



### Clarrplu Samias

2345 Yale Street Palo Alto, California 94306 Phone 415-494-1184

Mr. Marty Preece Chief Engineer KFJC Radio 89.7 FM Foothills Jr. College Los Altos Hills, CA

25 January 1988

ATTACHMENT 2/

Dear Marty:

Over the past six months, CompuSonics equipment has been supplied to KFJC on a trial basis at no cost in return for your feedback on the use of the equipment in operations. We propose to formalize this arrangement on the following terms:

- 1. CompuSonics will agree to donate a DSP 1500, two DSP 1200s and a serial terminal to your station. This equipment has a retail value totalling \$16,384. The warranty period will be 12 months.
- 2. CompuSonics will agree to sell KFJC up to 2500 Bernoulli digital audio recording disks at our OEM cost plus freight.
- 3. KFJC will agree to utilize the DSP 1500 for production of audio disks for airplay on the DSP 1200s.
- 4. KFJC will agree that the DSP 1200s will be used at least once during every broadcast hour, or a minimum of 7 hours on—air per week for a period of 3 years.
- 5. KFJC will agree to make available all logs and other data pertaining to the use and maintenance of the CompuSonics equipment as long as it remains in service.
- 6. KFJC will agree to allow CompuSonics personnel to observe the use of the DSP 1500 and DSP 1200s at any time provided written notice has been mailed to KFJC, attention Station Manager, at least 10 days in advance.
- 7. CompuSonics agrees to provide software updates to the equipment as they become available.
- 8. KFJC agrees to install every software update within 10 days of its receipt by KFJC.
- 9. KFJC and CompuSonics mutually agree not to release any PR and/or advertising material referencing the equipment without written consent of the other, such consent not to be unreasonably withheld.

10. KFJC agrees that any radio show entirely based on CompuSonics disks will be identified on the air as such a broadcast.

I believe this arrangement will be of benefit to CompuSonics in that your use will constitute a semi-controlled field test. Under this agreement, KFJC will acquire the state-of-the-art in broadcast equipment that will certainly provide your student staffers with a valuable educational experience.

Sincerely,

David M. Schwartz

Chairman

cc: JPS, CT, LK, WL

### DSF-1500 Terminal Command Summary Sheet

CompuSonics Corporation, Palo Alto, California April 24, 1988

ATTACHMENT 22

### Options with a BLANK DISK:

cntl-u format disk

R record

title disk

If a Disk is Blank the only options are to remove it, format it, or to record on it. After a recording has been made type 'h' and more options will be listed

### Options while RECORDING:

- quit recording (1 time pauses, 2 times quits)
- pause recording Z
- set secondary tone S
- set tertiary tone t

### Basic Playback, Disk Control options:

- directory partial directory
- delete g undelete m un-loop 1 loop
- change to cut C
- show current cut У
- erase disk 9
- f forward
- name cut n
- R record
- jump forward from head of cut i
- p play
- jump backward from tail of cut
- Z pause
- title disk t
- cntl-k remove cut
- cntl-w remove cue tones
- cntl-t remove single tone while playing
- cntl\_l delete a cue tone from the list
- list current cue tones

### Cut Trim and Punch In and Out Positioning Options:

- Location of Current Punch in Point Location of Current Punch Out Point 6
- Locate Earliest Punch in Point 1 Locate Latest Punch Out Point

### Move Punch Out Point Move Punch In Point

- (( ( ) )) **(( ( ) ))** 
  - 7 8 9 0 2 3 4

### Options for EDITING a Cued Cut:

- X Cue the Entire Cut
- F Rehearse a Segment Between two flags
- S Save a Segment Between two flags
- C Create a Chain of up to 30 cuts
- P Cue a created Chain to Play
- Y Yiew the contents of a chain
- L Create a Cut from a Linked Chain
- x Adjust the Audio Rocking Offsets
- a Enter Edit Mode Operation
- b Exit Edit Mode Operation

### Options while PAUSED during PLAYBACK:

- p play from this point forward
- q quit playing this cut
- s set secondary tone of minimum length
- t set tertiary tone of minimum length
- x reassign rocking parameters

### Rocking Options (Edit Mode Only):

(( ( ) ))

### KFJC BBS INFORMATION SHEET

On May 1, 1987 the KFJC Computer Bulletin Board System (BBS) was put online. The System now runs 24 hours a day at (408) 732-7834. To connect with the BBS you need a computer and a 300 or 1200 baud modem. (300 and 1200 baud are the speed at which the computers send information back and forth, 1200 being 4 times faster them 300.)

Since May 87' over 200 users have called the BBS and applied for access. 170 are currently in the userlog (the part of the BBS that has the users name, phone number, access level and password.) Of the people that call regularly, 75% listen to the station regularly or are beginning to listen on a regular basis.

Some of the BBS's features include:

- 1. A 30 topic Massage Base used for:
  - A. User Discussions
  - B. User Conversations
  - C. Questions and answers, Advice
  - D. Etc.
- 2. A Sub Board section with:
  - A. A Detailed log of daily user activity
  - B. A Trivia section, for users to post and answer trivia questions.
  - C. User interactive stories
  - D. Etc.
- 3. Voting Booths, Online Quizzes, Opinion Polls, Etc.
- 4. Upload and Dounload capabilities for users to trade Public Domain programs.
- 5. Advanced System Operator (Sysop) functions, allowing high level access to selected features.

Shortly, a computer will be available to be used as a Remote Terminal for Staff use. This terminal will be available to any Staff member who desires to be registered on the system. At the time of registration, the user can be trained in basic operation in as little as 1/2 hour. No Prior Computer Knowledge is Required.

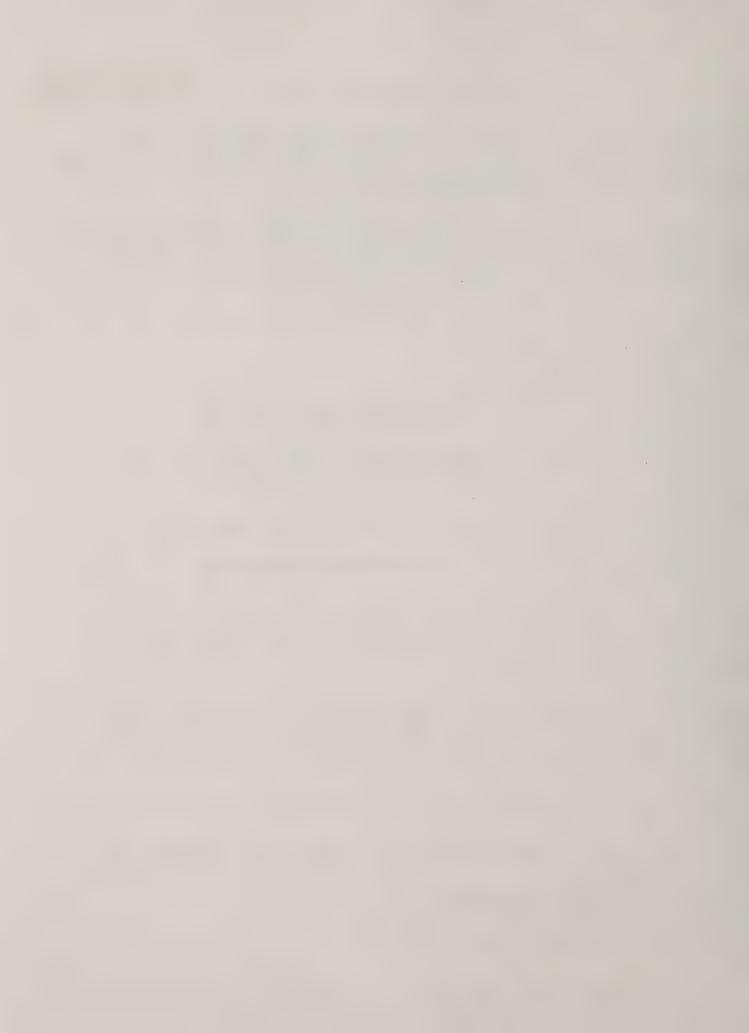
With a Remote Tarminal here at the station, anyone who wants to use the system would have access to it. ARB BBS (The name of the Bulletin Board System Program) is a very user-friendly system, and can be easily learned in one short training session, therefore the Staff car use the BBS to meet their fans online by Electronic Mail (E-Mail).

It would be advantageous for each department to have at least one person trained to use the BBS.

Since the BBS is accessed daily by fold and new staion listeners, it would be a good way to pass on information to the public on the following:

- 1. The Concert Outlook.
- 2. Public Affairs announcemants.
- 3. Upcoming Benefits.
- 4. Playlists and new record library adds.
- 5. M.U.D.D. Information.
- S. Etc.

We are also looking for Remote Sysops, to help new users and answer questions, additional training would be nessessary for this.



In late October. KFJC will be fundraising for a new transmitter and other equipment needed to improve the staton's air sound and to eliminate the annoying shutdowns due to technical difficulties. The more than 25 days last year when the station was shutdown have inspired KFJC's volunteer staff to plan a fundraiser which, with minimal programming interruption, will bring the station much closer to solving its major problems.

Without reaching for your wallets, what can you do to help?

Many companies have programs which match contributions made by their employees to non-profit agencies (some companies even DOUBLE match employee contributions). Often, employees are not aware that these programs exist, let alone whom to speak to about how to use them. Especially in large corporations, the annoyance for the employee to track down all the procedure and personnel required to obtain the matching funds becomes frustrating enough that they abandon the search, and their donation becomes less helpful than it could be (by a factor of two or three).

To increase the impact of employee matching grant programs, KFJC is attempting to do some of the legwork in advance of the fundraiser. We want to find out not only as many companies as possible which have matching grants, but also the contact name and office number for the employee to call to initiate the match. Then, when a pledge is made by a listener who works for a company with a matching grant program (such as Digital Equipment Corporation), KFJC can inform the listener that his/her contribution can be matched (by calling Marilyn Anderson, Matching Gift Coordinator, at ((617)) 493-7256). This type of information will enable employees to increase the effect of their donation, corporations to obtain on-air recognition of their contributions, and KFJC to better serve its audience.

For those BBS'ers of you who work for a company larger than 3 full time employees. we at KFJC would greatly appreciate assistance with the compilation of matching gift information. Please find out:

- -If your employer has a matching program (Y/N)?
- -Does their program apply to donations employees make to two year accredited community colleges? (Some programs only match donations to four year colleges, some programs only match to a specific list of pre-approved non-profit groups.) (Y/N)?
- -What is the correct office, person, and telephone number to contact to initiate the matching grant?
- -Does the matching gift program have forms which need to be completed by the employee or by KFJC, and does the form require any special information such as federal non-profit tax exempt status number?
- -is there a time frame for the matching grant? (Some companies match quarterly, some wait for the next calendar

Even if your company doesn't have a matching program. or if it doesn't apply to two year community colleges. or if they only match in odd numbered months. KFJC needs your information. It will save the station and the donors a lot of effort if we can tell them ahead of time not to seek a corporate match. If your company does have such a program. KFJC will contact the matching grant person in advance to confirm all special procedure and information, and provide that to the donors when they pledge.

We will also ask the matching grant representatives in advance if they wish to have their corporation mentioned in KFJC's press releases, flyers, and on-air pledge breaks. (Thus far, Digital Electronics Corporation has given the go-ahead in this aspect. Other initial but non-matching support for KFJC's fundraising comes from Comics and Comix in Palo Alto and the Metro in San Jose.) If it would be of benefit to the corporation, we could also service them with copies of their mentions, both print and broadcast. As a non-profit, non-commercial radio station, KFJC feels that these supporting companies deserve acknowledgement for their contributions which help KFJC continue to broadcast alternative entertainment and information to the greater Bay Area.

If you or your employer's matching grant contacts have any questions about all of the above, please leave a message on the BBS or call (415) 960 - 4260 and ask for "Doc."

CAPTURE YOUR BAND

. AS THEY SOUND BEST ...

IT TRAMPOLINE

EMERALD WEB

WITH

ANDY JUST & THE SHAP:

SEA HAGS

REMOTE RECORDING & BROADCAST DEPARTMENT

Whether it's a line cultain invadicast tape delay or edited invadicast denie lape, single or album tracks or just a performance remienr ...

LOOK TO KFIC

We feature a 16 channel stereo mix, recorded on our IVC BR7000UR VHS HI-FI video recorder using the patented Depth multiplex recording technique. (the quality of VHS HI-FI sound surpasses that of reel to reel and vinyl.)

We also offer the available option of PCM DIGITAL recording utilizing the Sony 601 ESD analog to digital audio converter for Compact Disc quality mastering.

Other equipment in our arsenal includes:

Roland SRV 2000 Digital Reverb Roland SDE series Digital Delay Audio Logic MT44 4 input noise gate (for that studio sound!) Yamaha NS 10 studio monitors, and coming soon . . .

Marti Remote Pickup Unit (for remote broadcasts)

FRONTIER WIVES

WANNA FIND OUT MORE

Contact Marty Preece, KFJC Special Services @ (415) 960-4260

GAN & SMILEY

TAJ MAHAL



# LIVE MIKE DEPARTMENT

- 1. REVIEW TAPES FOR ACCEPTANCE OR REJECTION
  - a. RETURN TAPES TO MUSIC LOCK-UP CABINET AFTER REVIEW
- b. FILL OUT LIVE MIKE INFO FORM (WITH ALL PERTINENT INFO)\*
- c. PUT IN EITHER BIO OR REJECT FILE
- d. IF BAND PLAYS ALL INFO WILL BE ATTACHED IN BIO FILE

### 2. CONTACT BAND

- a. PHONE #, ETC, WILL BE ON BIO, INFO SHEET, & COMPUTER FILE
- b. SET UP DATE OF SHOW. THIS INFO WILL GO ON BIO, INFO SHEET & MASTER LIST
- c. MAIL BAND ALL NECESSARY INFO. (MAP, OBSCENITY GDLNS, EQUIP. LIST, SHOW FORMAT, GEN. INFO)
- d. SEND BAND LIVE BROADCAST RELEASE FORM

### 3. MAKE UP SCHEDULE

- a. THIS WILL BE GIVEN TO ALL MANAGERS
- **b.** IT WILL INCLUDE: BATE, BAND, CITY, & HOST OF SHOW

### 4. HOSTS

- a. FIND CONTINUING REVOLVING HOSTS
- **b.** GENERATE INTEREST FOR PEOPLE TO UOLUNTEER
- c. GIVE HOSTS ALL NECESSARY INFO TO HOST SHOW. THIS INCLUDES: SET LISTS, HOST GUIDELINES, SHOW FORMAT.

### 5. SHOW CONTINUITY

- a. MAKE SURE ALL NEEDED EQUIPMENT IS AT STATION
- **b.** CONTACT MARTY WITH ANY PROBLEMS, NEEDED INFO, ETC.



## LIVE MIKE HOST GUIDELINES

YOU MUST BE PRESENT AT THE STATION WHEN THE BAND ARRIVES UNTIL THEY LEAVE. YOU ARE RESPONSIBLE TO MAKE SURE THEY FOLLOW ALL THE STATION POLICIES. CARE OF EQUIPMENT, STATION CLEANLINESS, ETC.

WHEN YOU ARRIVE, COPY THE BANDS SET LIST (WHICH SHOULD BE DIVIDED INTO TWO 26 MINUTE PERIODS) ONTO YOUR SET LIST. AFTER EACH SONG CHECK IT OFF. TO KNOW WHERE YOU ARE IN THE BANDS SET AT ALL TIMES.

BEFORE SHOW STARTS SET YOUR MIKE LEVELS WITH MARTY. YOU WILL BE FROVIDED WITH HEADPHONES JUST LIKE THE BAND SO YOU CAN HEAR YOURSELF. LISTEN TO THE PREVIOUS JOCK'S CUE TO KNOW WHEN TO BEGIN.

#### INTRODUCTION

AT THE TOP OF THE SHOW YOU INTRODUCE YOURSELF. AS IN; <u>I AM (NAME) AND THIS IS THE (DATE) EDITION OF LIVE MIKE.</u> TODAY WE HAVE (BAND NAME) FROM (CTTY). LIVE ON KEJC. BAND WILL THEN START THEIR SET.

#### SET ONE

BAND PLAYS, YOU REMEMBER TO CHECK OFF SONGS.

#### INTERMISSION

THIS BREAK GOES AS FOLLOWS: YOU ARE LISTENING TO LIVE MIKE ON KFJC. I AM YOUR HOST (NAME) AND TODAY WE HAVE (BAND NAME) FROM (CITY). YOU THEN HAVE BAND MEMBERS INTRODUCE THEMSELVES AND GIVE INSTRUMENTATION. AFTER THIS IS DONE YOU ASK THE BAND FOR UPCOMING PROJECTS. I.E.: RECORDS, TAPES, ETC. THEN PROCEED TO ASK THEM FOR UPCOMING GIGS. AFTER THIS IS DONE YOU GO INTO SET 2 BY SAYING, IF YOU ARE IM A BAND AND ARE INTERESTED IN BEING ON LIVE MIKE, SEND A TAPE AND PUBLICITY INFO TO: (GIVE ADDRESS) IN CARE OF LIVE MIKE. NOW BACK TO MUSIC WITH (BAND NAME) BAND SHOULD THEN GO INTO SECOND SET.

#### SETTWO

BAND PLAYS. YOU CHECK OFF SONGS.

#### EXIT

WHEN BAND FINISHES, YOU LEAVE THE SHOW WITH, YOU HAVE BEEN LISTENING TO LIVE MIKE ON KEIC. I WOULD LIKE TO THANK (BAND NAME) FOR PLAYING TODAY. MEXT WEEK WE HAVE (NEXT WEEKS BAND) FROM (CITY). ONCE AGAIN YOU GIVE THE INFO TO GET ON LIVE MIKE. FOR LIVE MIKE, I AM (NAME). GIVE LEGAL LD. NOW REGGAE WITH SPLIFF SKANKIN' (OR WHOEVERS ON).

THAT'S IT. YOU NOW LEAVE. OF COURSE, YOU GET CREDIT FOR THIS SO WRITE IT IN YOUR EIGHT-HOUR BOOK.



ATTACHMENT 27





# Here's M\*U\*D\*D in your ear...

KFJC Disc Jockeys are always at your service. Now they're ready to hit the road. If you have a special event that needs that extra kick, give us a call. We'll rush our own Mobile Unit (M\*U\*D\*D) right out (...well, give us two weeks warning).

A KFJC DJ will perform at almost any event. For that special occasion... call (415) 960-4260!

or write to KFJC at:

KFJC Mobile Unit 12345 El Monte Road Los Altos Hills, CA 94022



A QUARTERLY NEWSLETTER FOR FOOTHILL COLLEGE ALUMNI

WINTER 1988

# HOMECOMING '87 A SUCCESS by Amanda Ettinger

Two Professor Snarfs, two home-coming Kings and one Queen presided over Foothill College's annual Homecoming events. Joe Gallo, Foothill English instructor and 1967 Snarf, hosted the festivities. He passed on the title of Snarf to two instructors, Kurt Gravenhorst (English) and Nayan McNeill (Dean of the Language Arts Division).

At half-time, amidst balloons and banners, the Homecoming Queen and King were announced by Gallo.

The Mountain View High School Marching Band and the rally squad performed to a 50's beat.

A float was brought out at the end of the game to parade the queen and her two royal consorts, as well as the Owl mascots around the stadium up the hill, to the after-game dance.

The "Back to the 50's Sock Hop," hosted by KFJC disk jockey, Roger Anderson, lasted until dawn as the team and others celebrated their 31-30 victory over Cabrillo College.



Foothill was victorious in their Homecoming game against Cabrillo — 31-30!



#### GUIDELINES FOR THE ASSISTANT JOCK PROGRAM

#### WEEK ACTIVITY

- 1) Observation, tour of station and libraries
- 2) Records, carts, phone and talk box usage, read PSA
- 3) Log format, meter readings, play-lists
- 4) Board operations, break clock, ticket give-aways
- 5) Continue board and equipment operations, record cueing and segues
- 6) On-air board engineering, mike breaks
- 7) EBS Test procedure, on-air engineering, signing on and off the air, remote broadcasts, team mike breaks
- 8) Half hour control of airsound, policies concerning obscenities, hunks, station security, on-air calls, and responsibility of on-air jocks
- 9) Half hour minimum on-air operation, review of logs, meter readings
- 10) One hour on-air control minimum, with scoped air check

INTRODUCTION: The training jock and the assistant will be together for however long it takes to train the assistant well. This may take longer than ten weeks; or, in the cases of some people who have had previous radio experience, it may take less than ten weeks. In either case, the important thing is that the assistant come out of this program with the ability to do professional sounding shows in the best KFJC style.

If either the training jock or assistant encounter any problems with either the program or each other, it is his/her resposibility to come to Programming as SOON AS POSSIBLE. This is the only way to ensure a hassle-free ten weeks! To make this a little easier, there will now be mandatory bi-weekly meetings of the assistants after the general meeting, and training-oriented subjects in the Jock meetings.

To make sure that Programming knows the progress of the assistant jocks, the assistant must bring both this packet <u>and</u> their eight-hour book to the training sessions. The training jocks will now be signing off the sessions in the assistant's book. In addition, if the training jock keeps track of the assistant's progress in their own eight hour book, the training jock will receive extra credit hours.

Remember-

TAKE THE PROGRAM AT THE ASSISTANT'S PACE!!!

NOTIFY PROGRAMMING (P.D., ASST. P.D., CHIEF ANNOUNCER) IF ANY PROBLEMS COME UP!!!!!

-Michele Mantynen, P.D.

John Porter, Asst. P.D.

Bob McGlynn, Chief Announcer

March, 1988



#### SESSION 1/WEEK 1: OBSERVATION

Training jock should give assistant a tour of the lobby, pointing out:

- 1) Broadcasting and the Law (formerly "Perry's")
- 2) KFJC Handbook
- 3) Public Files (Very important if FCC drops by)
- 4) Telephones and message board-explain correct procedures for taking and leaving messages.
- 5) Phone list location-emphasize that NO staff phone #'s are to be given to non-staff at ANY time!
  - 6) Mail boxes
  - 7) Job Board
- 8) Engineering Message Board-explain "broken/non-working equipment" policies and procedures.

The tour can be conducted either before or after the first show.

After the tour, the assistant should spend the first session in the Master Studio observing the jock do a show. They should feel free to ask questions; bearing in mind that most of their questions, especially technical ones, will be answered during the course of the Assistant Jock Program. Ideally, the assistant should wait until the end of this first show to ask questions in order to minimize jock distraction.

After the show, give the assistant a brief tour of the record libraries and explain policies of not removing records from station, etc. Have the assistant file your records after your show, making <u>sure</u> that they're refiling the records in the correct places! (Remember the Music Department's misfiling policy: Training jocks are resposible for their assistant's misfilings!) The assistant should refile, with the jock's help, after every show to learn the libraries.



#### SESSION 2/WEEK 2: RECORD LIBRARIES, CARTS, PHONES, PLAY LISTS

Explain to the assistant policies regarding the amount of current records to be played, recurrents, and mixing of specialty music into regular programming. Another tour should be given of the record libraries, including specialties, B library, singles, and carts. Try to emphasize as much as possible KFJC's alternative format. (Don't be afraid to impart a little music philosophy- especially if it encourages experimentation.) Have the assistant observe the jock selecting and pulling records, showing them the technique of "tagging" a record's location by pulling out the record next to it. It's also important to remind the assistant that our libraries must be well maintained-show them where to find record repair materials.

While doing the show, show the assistant how to use the talk box, how to recognize which lines are listener lines and which are business lines, and generally how to handle all types of phone calls.

In order to get the assistant involved as soon as possible and to be able to earlier spot speaking difficulties, have the assistant read a PSA on the air while the jock engineers and does the rest of the break.

Show the assistant the playlist format. Let them observe while you fill this out during your show— if they feel ready, let them fill it out for you while you supervise.



#### SESSION 3/WEEK 3: LOGS, METER READINGS, PLAY LISTS

The training jock should explain fully the station logs and method for filling them out correctly. This should be conducted throughout the duration of the jock's show, and all log notations should be explained as they are being filled out. The jock should also explain how to fill out the entire cover page of the log. The method for correcting logs should also be covered. Parts of the log from other portions of the broadcast day should also be reviewed to point out the logging requirements of other programs.

Explain how to take meter readings and enter them into the log. Explain why they must be taken, and any relevant Engineering policies, such as maximum power fluctuation, frequency deviation, and how to correct or report them.

Have the assistant help fill out the play list. Explain how to notate currents, recurrents, collections, and how to differentiate between singles, carts, ep's, and lp's. Emphasize legability, for the Music Department's sake.

The assistant should once again read a PSA or SC during the show. For the rest of the sessions, the assistant should do as much as they can handle- meter readings, play list, refiling records, and reading PSAs and SCs. HOWEVER- this does not mean that the training jock can let the assistant do everything! The assistant should be carefully supervised at all times. Any missing records, incorrect logs, wrong meters, etc., will remain the training jock's resposibility.



#### SESSION 4/WEEK 4: BOARD OPERATIONS, BREAK CLOCK, GIVEAWAYS

Give the assistant a basic overview of the board's various functions. Explain everything on the board-even things not commonly used. The assistant must be shown how to use every program input option, such as cassette deck, aircheck deck, cd player, carts, etc.

Explain the break clock schedule. The assistant must be shown the timing, sequence, and reasons behind them. Include IPSAs, underwriting, and all aspects of the clock, whether they are done during your shift or not. (The break clock is the area in which most assistants have problems—so be sure to take the time to explain it thoroughly. If you need help, talk to Programming immediately!)

Explain how to do ticket and record giveaways. This would also be a good time to emphasize the importance of <u>preparing</u> for a shift in advance, so that giveaways can be done well; in addition to the rest of the show.



#### SESSION 5/WEEK 5: BOARD REVIEW, CUEING, SEGUES

Review every program input on the board and all equipment.

Show the assistant how to cue records. (If they have never done this before, encourage them to practice in the production studio when they have a chance.) Include standard cueing and slip-cueing. Show how cueing affects segues. Explain and demonstrate the difference between hot-potting and cold-potting and when they are appropriate to a particular segue. Explain that a good segue should be as seamless and smooth as possible. If the assistant seems ready, let them cue a few records while you supervise.

Remember, involve the assistant as much as possible. This is still <u>your</u> show, but try to find ways to fit the assistant into show activities such as meter readings, PSAs, SCs, and playlists. The better your assistant is trained, the better you show will sound later on in the Program, and the better the station will sound in general!



#### SESSION 6/WEEK 6: ENGINEERING, MIKE BREAKS, SEGUES

The assistant should go on the guest mike this week. They should read PSAs, and do at least one solo back announce. The assistant should be given as much mike time as possible, both solo and with the training jock. Give the assistant pointers on mike technique; i.e., how to speak into the microphone, breathing techniques, pacing, etc. Have the assistant aircheck their breaks and listen to them after the show. Explain how to modulate the mikes on the board.

This week the assistant should also do actual on-air music segues. The training jock should listen and critique each segue, and the assistant should aircheck them as well to review later.

Have the assistant continue cueing records.



#### SESSION 7/WEEK 7: ENGINEERING BREAKS, EBS, OFF AND ON AIR

This week will be a "team show". Continue putting the assistant on mike for every break. During each break they should do part of the break with you- an SC, PSA, back announce, or logo. This is good training for both the assistant and for the trainer in dealing with guests. Practice timing during breaks- even use hand signals, if needed, to make sure you don't step on each other.

Have the assistant engineer at least one of the breaks, with the trainer on the guest mike. Include cueing and seguing.

THE EBS TEST: Review the EBS Test procedure by going through it and demonstrating the tone generator and EBS cart. All jocks and assistants should be thoroughly briefed on this procedure. Remember to consult the Master Handbook for all details of the EBS Test. (Although you already know it by heart-right?)

Go over the procedures to follow if the station goes off the air, or for any Engineering problems. (i.e., calling Engineering, note on logs, notes to Business, Traffic, and Programming.) Include procedures for deliberately signing off and on the air.

Explain to the assistant how to do live remote broadcasts, such as the sports broadcasts. If you are unsure about this, ask Programming.



#### SESSION 8/WEEK 8: HALF HOUR SHOW, JOCK RESPONSIBILITIES

This week the assistant will do a half-hour segment of the show. This includes mike breaks, engineering, filling out the logs and playlists, and airchecking the entire half-hour. The assistant should also select music, keeping in mind that they must adhere to the musical style of the show in which they are being trained. (This would be a good time to explain the policy of fill-ins having to stay with the style of the permanent jock's usual show.)

Review station policies concerning responsibilities of on-air jocks. This will include policies concerning obscenities, profanity in music, hunks, putting calls on the air without prior permission from Programming, having guests without permission, and general station securtly. Again, if there are any questions about any of these and other policies, ask Programming right away.

The training jock should feel free to stand by during this first half-hour show to lend assistance and criticism. Remember, the best time to break a person of bad habits is before they become engrained!



#### SESSION 9/WEEK 9: HALF-HOUR SHOW, REVIEW OF LOGS AND METERS

The training jock should review the following with the assistant:

- 1) Logs- all aspects
- 2) Board Operations-including all equipment
- 3) Meter readings
- 4) Break Clock- does the assistant thoroughly understand it? Have they had any experience with Entertainment Calender, Bulletin Board, drop-ins, underwriting, IPSAs, etc.? What about giveaways?

Give the assistant another half-hour of complete board operation, and show them how to do a scoped aircheck as opposed to a complete taping of the show. Offer the assistant any comments, suggestions, observations, and/or criticisms that seem appropriate.

IS THE ASSISTANT STILL FILING RECORDS CORRECTLY???



#### SESSION 10/WEEK 10: ONE HOUR SHOW, AVAILABLITY SHEET, TEST

The assistant should do a one-hour segment of the show with complete board operation. The assistant should do a scoped aircheck and turn this in, along with an availability sheet, to Programming. The training jock should notify Programming when they feel the assistant's training is complete- remember, this may take more or less time than ten weeks. When the assistant and trainer are both confident that the Program is complete, the assistant will be tested by Programming as to competency. When the test is passed and Programming is satisfied, the assistant is an assistant no more, but a full fledged jock, ready to do fill-ins.

# THANKS FOR PARTICIPATING IN THE ASSISTANT JOCK PROGRAM. AS ALWAYS, IF THERE ARE ANY QUESTIONS, PROGRAMMING WILL BE MORE THAN ECSTATIC TO HELP OUT II

-Programming, 3/88



# PRODUCTION STUDIO ACCESS AND LIABILITY POLICY

- 1. THE ONLY PERSONS AUTHORIZED TO ENTER THE PRODUCTION STUDIO FOR ANY REASON ARE THOSE LISTED ON THE PRODUCTION STUDIO ACCESS LIST. ALL OTHER PERSONS ARE PROHIBITED FROM ENTRY.
- 2. A STAFF MEMBER MUST BE REGISTERED FOR THE CURRENT QUARTER AND MUST COMPLETE THE PRODUCTION STUDIO TUTORIAL TO BE ON THE PRODUCTION STUDIO ACCESS LIST.

ATTACHMENT 30

- THE JOCK IS RESPONSIBLE FOR INSURING THAT ALL PERSONS USING THE PRODUCTION STUDIO DURING HIS OR HER AIR SHIFT ARE ON THE ACCESS LIST. IF IT IS DISCOVERED THAT A NON-AUTHORIZED PERSON HAS USED THE STUDIO, THE JOCK WHO WAS ON THE AIR DURING THAT TIME WILL BE HELD RESPONSIBLE.
- 4. THE PERSON USING THE PRODUCTION STUDIO MUST SIGN-IN AND SIGN-OUT IN THE PRODUCTION STUDIO LOG. THE JOCK WILL INITIAL THE LOG ENTRY WHEN THE PERSON SIGNS-OUT. IF THE PRODUCTION STUDIO IS DAMAGED DURING A TIME THAT NO ONE WAS SIGNED-IN TO USE IT, THE JOCK WILL BE HELD RESPONSIBLE FOR THE DAMAGE.
- 5. GUESTS MUST HAVE PRIOR APPROVAL OF THE PRODUCTION DIRECTOR, OR UPPER-MANAGEMENT. IF IT IS DISCOVERED THAT A NON-APPROVED GUEST HAS BEEN IN THE STUDIO, THE PERSON THAT BROUGHT IN THE GUEST WILL BE HELD RESPONSIBLE.
- 6. THE NAMES OF ALL GUESTS MUST BE WRITTEN IN THE PRODUCTION STUDIO LOG NEXT TO THE NAME OF THE PERSON WHO HAS THE STUDIO SIGNED-OUT. THE JOCK RELEASES ANY RESPONSIBLITY FOR GUESTS BY MAKING SURE THAT THEIR NAMES ARE RECORDED IN THE LOG.
- 7. ALL GUESTS MUST BE ACCOMPANIED IN THE PRODUCTION STUDIO AT ALL TIMES BY THE AUTHORIZED STAFF MEMBER WHO SIGNED-IN FOR THE STUDIO.
- 8. THE JOCK IS RESPONSIBLE FOR ISSUING THE PRODUCTION STUDIO KEY, WHICH SHOULD REMAIN IN THE MASTER STUDIO AT ALL TIMES. IT SHOULD BE USED ONLY TO OPEN THE PRODUCTION STUDIO DOOR, AND THEN TO IMMEDIATELY RE-LOCK IT. THE JOCK IS RESPONSIBLE FOR THE WHEREABOUTS OF THE KEY AND MAKING SURE THAT THE PRODUCTION STUDIO DOOR IS LOCKED AFTER IT HAS BEEN USED.
- 9. THE JOCK HAS THE RIGHT TO THROW OUT ANYONE OR EYERYONE IN THE PRODUCTION STUDIO IF HE OR SHE FEELS THAT THE CONDUCT OF ANYONE USING THE STUDIO IS EITHER UNSAFE OR IN VIOLATION OF ESTABLISHED STUDIO USE POLICY (e.g. EATING, SMOKING, SLAM DANCING, ETC.).

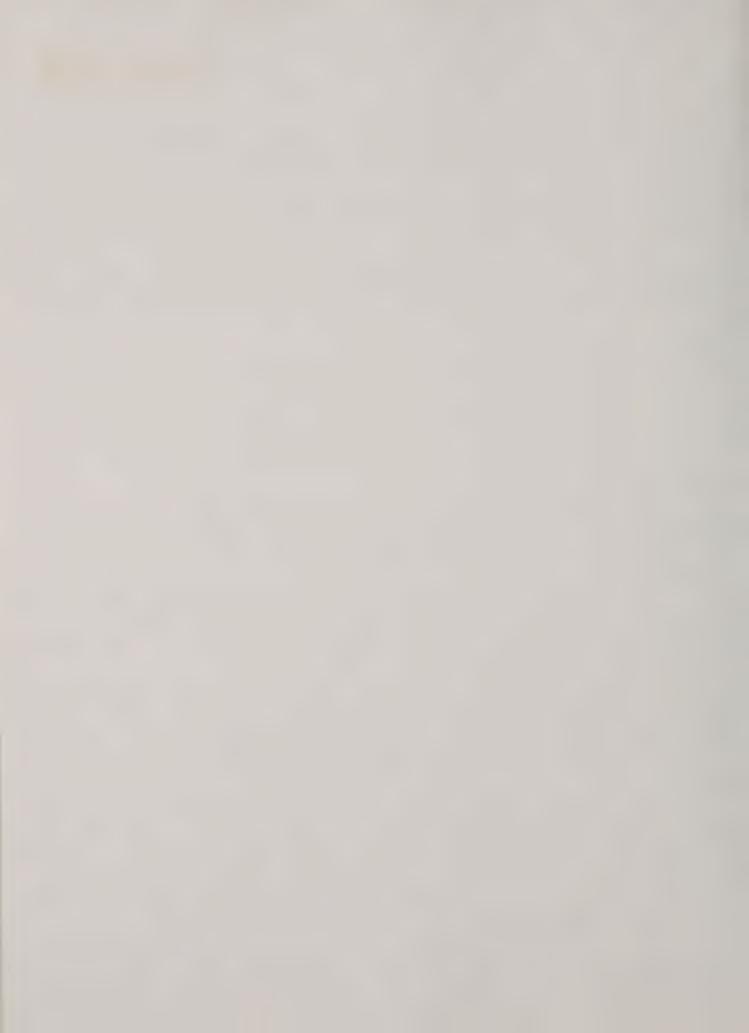


#### DOING A KFJC SPECIAL

- You don't have to be on the air or have completed the assistant jock program to do a KFJC Month of Mayhem special. An on the air jock can be chosen or assigned to engineer your show for you.
- 2. If adequate lead time is given, the PUBLICITY dept. can issue a press release announcing your special so that it may be printed in the San Jose Metro or other entertainment sections of local newspapers.
- 3. Record Labels are happy to furnish material to assist you in the preperation of your show. The MUSIC director will help you with obtaining copies of recent releases, interview discs, bio material and perhaps some giveaway copies of an artists albums.
- 4. Types of specials include:
  - a. Chronicaling the history of a band or artist.
  - b. Chronicaling the history of a particular musical style.
  - c. A close look at a musical era and its relationship to the political climate, events, or other social phenomenon.
  - d. A style of music specific to a region or to a culture.
  - e. A Thematic special such as "Music about Death".
  - f. A Public Affairs or a comedy special.

#### 5. STEPS FOR PREPARING A MUSIC SPECIAL ....

- A. (Optional) Talk to the PROMOTIONS director to determine what performers will be in the Bay Area in May. It is a big plus to coordinate your program with an upcoming performance. PROMOTIONS can help get tickets to give away and an in studio interview can possibly be arranged.
- B. Determine the type of special(s) you want to do but don't just call it "The David Byrne Special" (for instance). Be creative with the title since this is its biggest promotional aspect. Names like "Shaking Hands with the Talking Heads" or "David Byrne: No Fear of Music" make the upcoming show seem more interesting.
- C. Prepare a show proposal for PROGRAMMING indicating the show title, length of the show (in hours), and the preferred date of the show. This proposal will also go to PUBLICITY for press releases, MUSIC for albums to giveaway, interview discs, phone interviews if the artist is not local and bios of the artist. The PROMOTIONS dept will get a copy of the proposal to facilitate in studio interviews if the act is in town, and the PRODUCTION dept. gets a copy so that SC's can be made to promote the show.
- D. Plan on between 20% to 30% of non music material during the program. This can either be scripted dialogue, recorded interview (or dialogue), or live interview. There is a happy medium between not enough factual information, and too much talking and not enough music. You must be the judge of this. Trivial facts about an artist can add up quickly and make the show less interesting. Listeners look foward to rare, hard to find or unreleased cuts during a special. The MUSIC dept may be able to help with this.
- E. START NOW!!! Depending on what artist or theme you choose, you may be able to find tons of material in the Sunnyvale Public Library, (the largest public library in the Bay Area). Bios can be obtained by the MUSIC dept. and may be available in the KFJC files. GOOD LUCK !!!



# Policy on Letters, Handbills, Flyers, and Posters

KFJC promotes itself in a variety of ways which are not limited to on the air publicity. KFJC also has staff members send correspondence, and press releases, create flyers posters and handbills, and on an irregular basis publish newsletters. KFJC encourages it's members to explore every avenue to promote KFJC's name and enhancer it's reputation. KFJC has an interest and duty to review all materials and approve them before they can be distributed.

- Any written or graphic piece may be rejected, or approved on conditions of change. These changes can include editing or modifying words, symbols, or drawings. The decision of the department manager, GM, Faculty advisor, or college administrator is final. Early assistance is advised so problems can be addressed at the planning stage rather than the production stage.

- (Letters) Any correspondence using or implying KFJC's name written to promoters, performers, record companies, newspapers, or any person or entity KFJC deals with or might deal with, must have the approval of the department manager and faculty advisor <u>BEFORE</u> it is mailed.

-(Graphics) Handbills, flyers, posters or any graphic display or artwork promoting

and faculty advisor <u>BEFORE</u> distribution.

-(Newsletters/Waves) Because Foothill College has rules concerning any publication that relates to Foothill or any program it has, any newsletter or fanzine has to be reviewed and approved by the faculty advisor and the designated college administrator <u>BEFORE</u> publication and distribution.

KF JC or any function or special at KF JC must be approved by the Publicity director

-Violation will result in loss of priveledges at station

-Two copies of all approved printed material (letters, posters, handbills, newsletters, etc.) must be given to the Faculty advisor for his file. Any other copies

requested by managers must also be supplied

Misrepresentation

KFJC deals with outside individuals enterprises, and industries with the same professional attitude as if it were a self-supporting business. Because it is important that KFJC maintain good relations with the music industry as well as sustain it's reputation and integrity, it is important that staff members DONOT overstate or misrepresent their position or affiliation with KFJC.

-Staff members may NOT contact performers, record companies, or any individual or business without the prior approval and then supervision by the department manager.

Example D] X has a specialty show and decides to contact record companies soliciting promo copies of that specialty music for the station, <u>WITHOUT</u> approval from the music department.

Example DJ y is a fan of a band that is playing in the area, and  $\frac{WITHOUT}{T}$  the approval of the music director and the promotions director, tries to make contact with the band for an interview.

-Staff members may <u>NOT</u> use their affiliation with KFJC to acquire goods or services for themselves. Any goods or services acquired for station use must be approved in advance by the department manager, GM, or faculty advisor.

Example A staff member using KFIC's name tries to set the invented to the control of the staff member using KFIC's name tries to set the control of the staff member using KFIC's name tries to set the control of the staff member using KFIC's name tries to set the staff member using KFIC's name tries to set the staff member using the staff member using KFIC's name tries to set the staff member using the staff mem

Example A staff member using KFJC's name tries to talk himself into a concert. Staff members must never represent themselves as having a title or position at the station that does not exsist or that they do not have. If they have a title or position at KFJC they nust never give the impression that it carries more weight or responsibilty than in fact it does.

Example A staff member in the music department promising a band that their record will definitely be added.

Obviously, opportunities arise where a staff member just happens to be at the right place at the right time. If you are approached by a band, or company, etc. you should station. You can tell the person what KFJC has done in the past and who the person at the station is who is in charge, (or who can give the approval) You will get all the pertinent information and pass it along. Sometimes this means missing an opportunity, but nonetheless this procedure Must be followed.

Example A big name rock star just walks into the critical and incident in the control of the person at the pe

Example. A big name rock star just walks into the station and insists on an  $\underline{0n}$  the  $\underline{Air}$  interview. As the on air jock you tell him our procedures and if the manager cannot be located for approval, do the interview on tape in production.

Violation of the misrepresentation policy is a very serious matter and will result in loss of station priviledges, and may also involve LEGAL actions.



### Programming Policy; The Airshift

Most people who become involved with KFJC do so with the intention of becoming an "On Air Personality". So you may want to know what it takes to get on the air as well as what one needs to do to remain on the air.

GETTING ON THE AIR:

- 1. Being currently registered in a Broadcasting Course at Foothill
  - 2. Satisfactory completion of the Asst. Jock Program
- 3. Keeping up with station assignments, work as shown by an 8 hour book
  - 4. Submission of a Demo Tape to the Program Director

Remember: the assignment of air shifts is the responsibilty of the Program Director. It is the P.D. who decides who gets on when they get on and if they will no longer remain on the air.

It is also the P.D. who decides what "sound" the station will have.

#### STAYING ON THE AIR

- 1. On air jocks need to be registered for each quarter they are on the air (Late registration will cause a 3 week suspension)
  - 2. Continued work at the station as shown in 8hour books
    - 4. Participation in ALL station promotions
    - 5. Adherence to all station policy and procedure
  - 6. Producing a good alternative radio show that fits the desires of programming for that day and time.

Remember: It is programming that decides what type and style of show that they wish aired.

Having an assigned airshift is NO guarranttee that shift will be yours forever.



TO: Distribution

FROM: Rob McMullen, Training Director

ATTACHMENT 34

SUBJ: REVISION OF KFJC PRESS RELEASE FORMAT

As per late March 1988 conversations with Lynda Gomes and Doc Pelzel, release formats following Associated Press Stylebook guidelines will now be standard at KFJC, for continuity's sake.

There are two (2) separate formats for releases: releases to print media; releases to broadcast media. Basic guidelines for both are provided below. Proofreading, correct punctuation, factuality and other common sense matters are at the discretion of the release writer.

#### RELEASES TO PRINT MEDIA:

(See Example 1 attached)

Releases to print media are the most commonplace form of press release, and this format is the primary one our staff writers should concern themselves with. Most publications we release material to print our releases no matter how they are formatted, but our print rate will be even higher if staff writers at said publications (who are generally overworked, tired and/or lazy) have to do minimal, if any, rewriting.

**DATE:** The date, in the form month-day-year (ex.: April 8, 1988), should always go right of center on the page, approximately 13 lines down from the top.

**HEADING:** Two to three lines under the date should go the heading, centered on the page. Standard heading is: FOR IMMEDIATE RELEASE

TITLE: Two to three lines under the heading is the release title. Presented in headline style, it should never be more than 6 words and should never be more than one line of copy. Must be ALL CAPS, according to format update can also be **boldface**. (*This is the ONLY thing on a release to print media which may be in boldface*).

BY-LINE *(optional)*: If a release is fairly long, or if considerable research and inteviewing was necessary for the writing of the release, it is acceptable to include a by-line (credit), double-spaced under the title.



At KFJC, by-lines should include name and title (managers should put title, others should use "KFJC Staff Writer". Examples:

by Robert Zepernick, General Manager, KFJC by Don Harrison, KFJC Staff Writer

**DATELINE**: The beginning of the first line of the first paragraph in a release to print media includes a dateline. Since KFJC is unlikely to move geographically, the dateline (when correctly formatted) should look like:

(LOS ALTOS HILLS, Ca)--

Note that city name is all caps, state is upper and lower case.

**PARAGRAPH INDENTING:** All paragraphs in releases to print media should be indented 4-5 spaces.

**LINE SPACING**: Correct line spacing is double-spaced on typewriter, 1.5 spaced on MacIntosh.

FONTS: Acceptable fonts are Geneva and Courier.

**PITCH SIZE**: Should be 12-pitch characters (on MAC), unless copy of the release can be contained to one page by using 10-pitch. If release will be over one page anyway, use 12-pitch characters. Use Pica on typewriter.

**STYLE**: Releases to print media should be presented in upper and lower case, except for heading and title (which are uppercase). **Boldface**, <u>underline</u>, *italics* or other style variations should never be used except where noted.

LISTS: When presenting lists of materials in a release to print media, always use paragraph form (no special lists).

WRONG:

April 13, Odd Man Out (San Jose)

April 20, Social Unrest (Hayward)

April 27, Whipping Boy (Palo Alto) etc.etc.etc.

RIGHT:

Upcoming acts will include: Odd Man Out, from San Jose, on April 13; Social Unrest, from Hayward, on April 20; and Whipping Boy, from Palo Alto, on April 27.



**PARENTHESIS:** *not used.* In print journalism, these are only used to contain brief biographical material or (sic), used when copy contains a misspelling from a quoted source.

**CONTACT MENTION**: Correct releases to print media contain mentions of any contact(s), if there are any, in the capy...not under the date.

**BOTTOM OF PAGE**: In releases to print media, the symbol used to denote end of copy is: -30-. This symbol goes 3 to 4 lines under last line of copy and is centered on page. If release is longer than one page, the symbol -MORE- is used, centered at bottom of all pages except last.

PAGE NUMBERING: If a release to print media contains more than one page of copy, page numbers are used on all pages except first page. Page numbers are put flush right on the top of page, in the format 2-2-2-2, 3-3-3-3, etc.

#### RELEASES TO BROADCAST MEDIA:

(See Example 2, attached)

Most releases we send are primarily to print media, so discretion should be used before mega-time is wasted re-writing a release for broadcast media. If a release is to be sent to:25 printed publications and only 2 radio/TV stations, the re-write should be overlooked. However, if a release will be sent to a large number of broadcast operations, it is damn good writing practice (AND SHOWS THESE MEDIA GUYS & DOLLS THAT WE CARE A LOT ABOUT WHETHER OR NOT OUR RELEASE GETS READ ON-AIR) to send a broadcast release. Follow these quidelines:

DATE: See format for release to print media.

**CONTACT MENTION:** Goes single-spaced directly under date at top of page (most commercial broadcast operations, when they read a P.S.A., do not mention whom to contact for information...they tell you to call their station).

**HEADING**: See format for release to print media.

TITLE: See format for release to print media.

**READ TIME:** Should go single-spaced directly under title, in rounded figures (i.e., no 18 seconds...write 20 seconds).

BY-LINE: Not used



DATELINE: Nat used

**SENTENCE LENGTH:** In broadcast copy, the lead-in sentence should be no longer than 20 words, and other sentences should be around 25 words or less.

PARAGRAPH INDENTING: Paragraphs are not indented.

LINE SPACING: See format for release to print media, except that the spacing is doubled between paragraphs (see example).

FONTS: On typewriter, use a 10-pitch ball that is readable. On MacIntosh, stick with Geneva (this font).

PITCH SIZE: Use 12-pitch always.

STYLE: Releases to broadcast media are ALL CAPS (no exceptions). Otherwise, follow format for release to print media...

LISTS: As in releases to print media, lists should be incorporated into the body of the text using format guidelines for a broadcast release.

**PARENTHESIS**: Not used, except when adding a phonetic pronunciation aid, i.e. LECH WALENSA (lek va-WEN-suh), POLISH SOLIDARITY LEADER.

BOTTOM OF PAGE: In releases to broadcast media, the symbol used to denote end of copy is: # # #. This symbol goes 3 or 4 lines under the last line of copy and is centered on page. If release is longer than one page, the symbol -MORE- is used, centered at bottom of all pages except last.

PAGE NUMBERING: Follow guidelines for release to print media.

**USING "BIG WORDS"**: Try to use simple synonyms for long/hard-to-pronounce words for two reasons: 1) we all know that broadcasters hate tongue-twisters...especially the 95% of us that don't pre-read copy; and 2) while the average print media reader has a 12th grade education, the average media viewer/listener has a 6th grade education.

I really hope this helps and works. With lave...

Dist.: Teresa Leon

Dieter Runge

Lynda Gomes John Himrod Louisa Rodriguez Robert Zepernick

Robert Pelzel



KEIC 89.7 fm

KFJC 89.7 fm Foothill College, 12345 El Monte Road, Los Altos Hills, CA 94022

March 4, 1988

#### FOR IMMEDIATE RELEASE

#### MEMORIAL BENEFIT FOR LOCAL STUDENT ROCKER

(LOS ALTOS HILLS, Ca.)——Foothill College radio station KFJC 89.7 FM will co-sponsor a benefit musical performance by friends of the late Scotty Vollmer, a local guitarist and former Foothill student, on Sunday, March 13 at the Stagecoach Inn in San Jose. Vollmer, who was killed on February 27, was most noted as a member of the early—80's punk band The Stiffs, one of the groups instrumental in identifying the San Jose punk scene.

Scheduled for the show are 12 local bands of various styles of rock and punk in addition to a walk-on acoustical jam session. The acts appearing will be: Boneshavers; Frontier Wives; Frontline; Injuns (formerly Drunk Injuns); the Kingpins; McRad; Odd Man Out; Ribzy; the Shockwaves; Swing Party; Whipping Boy; and the Whistlin' Bullets.

The show will be co-sponsored by local non-profit organizations Club X and the San Jose Works, and will be open to all ages. "A \$5 donation will be charged which will help a memorial fund set up to aid Vollmer's family," said Lynda Gomes, KFJC Promotions Director. Gomes also pointed out that the benefit will be a "no-alcohol" event, although food and sodas will be available.

Doors will open at 1:00 p.m. for the acoustic walk-ons, and the bands will play from 2:30 to midnight. More information on this tribute through music can be obtained by calling (408) 377-1170, or the KFJC office at (415) 960-4260.



KFJC 89.7 fm Foot

KFJC 89.7 fm Foothill College, 12345 El Monte Road, Los Altos Hills, CA 94022

March 4, 1988 CONTACT: (408) 377-1170 (415) 960-4260

#### FOR IMMEDIATE RELEASE

# MEMORIAL BENEFIT FOR LOCAL STUDENT ROCKER 45 Seconds

FOOTHILL COLLEGE RADIO STATION K-F-J-C IS CO-SPONSORING A BENEFIT MUSICAL PERFORMANCE ON SUNDAY, MARCH 13 AT THE STAGECOACH INN IN SAN JOSE. PROCEEDS FROM THE BENEFIT WILL GO TO A MEMORIAL FUND SET UP TO AID THE FAMILY OF LOCAL MUSICIAN SCOTTY VOLLMER, WHO WAS KILLED FEBRUARY 27. HE WAS MOST NOTED AS A MEMBER OF THE EARLY-80'S PUNK ROCK BAND "THE STIFFS".

THE SHOW WILL BE CO-SPONSORED BY LOCAL NON-PROFIT ORGANIZATIONS
CLUB X AND THE SAN JOSE MUSIC WORKS. TWELVE LOCAL BANDS OF
VARIOUS STYLES OF ROCK AND PUNK WILL PLAY AT THE SHOW. A WALK-ON
ACOUSTICAL JAM SESSION IS SCHEDULED FOR ONE P.M., AND THE BANDS
WILL PLAY FROM TWO-THIRTY P.M. TO MIDNIGHT.

K-F-J-C POINTS OUT THAT THE SHOW IS OPEN TO ALL AGES AND THAT IT WILL BE A "NO-ALCOHOL" EVENT. FOOD AND SODAS WILL BE AVAILABLE INSIDE.



Any deviation from normal programming on KFJC has to be approved by programming. In turn, programming expects to recieve a <u>written</u> proposal stating **WHAT** you want to do, **WHO** you are, **WHEN** the show or program is to begin airing.

#### Special feature on a regular show

If you have an airshift at KFJC, and would like to include something in your show every week, you need to write a programming proposal. What this type of proposal should include is:

- 1. Who you are and when your regular shift airs
- 2. What the special feature is going to be, and be specific.
- 3. When this will air on your program, and when you expect it to begin.
- 4. Propose any changes in normal programming procedure.

#### An Example:

"Program Proposal for Special Feature on the Dennis the Menace Show I propose to add a special feature to my Thurs. 1 to 6 pm show. Each week beginning at 3pm and running until 4pm, I wish to feature the music of local hardcore, speedcore or heavy metal bands. The feature will be called Rotten to the Core. The program will primarily feature records and tapes of local bands, with an occasional taped interview with a band or band member. Because of the style of the music and the volume of information I intend to present on each cut, I wish to be excused from following the programming clock, and also to not have to do any station business during the hour. My Clock is as follows...

- 3.00 Legal ID and Taped intro to RtoC
- 3.01 Live intro to todays featured bands

Every 2 to 3 songs Back announce

- 3.30 Carted shotgun w/ KFJC + Rotten to Core
- 3. 55 Final live break prevue next week's music
- 3.59 Carted outro
- 4.00 Legal ID

The 1 to 3 and 4 to 6 hours would follow current policy and procedure. This show will begin 2 weeks after approved. On approval, a SC and a press release will be submitted to production and publicity. Signed and dated.

You should keep a copy of your proposal and submit one to programming.



# Proposal Policy Page 2

# A Proposal for a Speciality Program

A speciality program is one that the entire shift is devoted to a particular kind or style of music. Programming has designated certain times for Specialty programming but will consider exceptions.

In this kind of proposal you should include the following:

- 1. The kind or style of music, (and if the station library is limited in that music what or where will it come from)
- 2. Why this music should be considered alternative, ( listing other shows or stations that also feature this music and how your show will differ significantly from those others)
- 3. Any changes in format, (the clock, station business) and how your format will be. (List your break clock, any inclusions of features not found in regular KFJC Programming.)

# Proposal for a Special

A special is any program or series of programs that do not occur weekly. Proposals for specials should always be submitted long in advance of the actual date of airing so that adequate preparation and promotion can be done. A special needs to include the following information:

- 1. Name of the special, and what it will feature or include
- 2. How many hours it will run, and on what date.

(note: it is important to be as flexible as possible on date and times)

- 3. What the special will include and how you intend to present it. (EXAMPLE, a chronological musical history of Duke Ellington, covering all the major periods in his life)
  - (EXAMPLE, a musical retrospective of 1977 New York bands)
- 4. Who you are, and if you are having any on-air or off-air assistance
- 5. What the format for your show will be. ( If you don't propose to be excused from regular station business, you will be expected to follow normal programming policy)

The more information and preparation you can display in a written proposal the quicker it will be approved.

Programming has the final say as to when a special will be scheduled, so again be flexible with the length and the dates.



#### Proposal policy Page 3

#### Proposal for Public Affairs Program

A proposal for a public affairs program has to be very detailed. A public affairs show needs plenty of preparation and programming will not even consider a proposal unless that proposal can show programming that much thought and preparation has already gone into it. After approval a public affairs program will not be aired until 3 shows are in the can if taped. If it is a live interview show, programming will review it each quarter and discontinue the show if it has not met initial expectations or has strayed outside it's proposed intent.

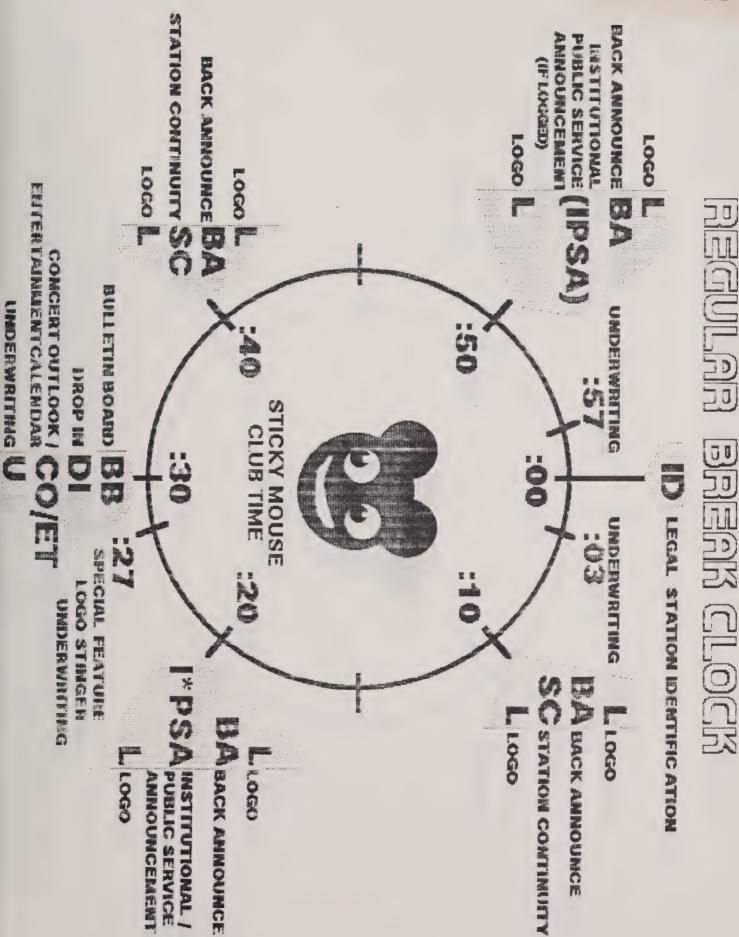
A public affairs program proposal must include the following:

- 1. Title of the show, who is producing it, who is the staff, (both on-air host and support staff. These people have to have names, not just say the Public Affairs Department staff)
- 2. Area the show will cover, how this will inform and enlighten our audience. If the show is to be general in nature, it still should have a focus or slant, and this should be stated.
- 3. Proposed guests or topics for a MINIMUM of three shows, with a list of possible guests or topics for future shows.
- 4. A critical assessment of the possible problems in producing a show of of this nature and what steps you have taken to minimize problems.
- 5. What procedures you will have to replace any program staff if they leave the program.

Programming wants to be sure PA programs sound good and last for a while. The most successful shows are those with clear lines of authority and responsibility.

If you have questions on writing your particular proposal don't hesitate to ask the Programming Department for assistance or direction.









# KFJC 89.7 fm Foothill College, 12345 El Monte Road, Los Altos Hills, CA 94022

May, 1986

# Dear Bluegrass/Country/Folk Label Representative,

We at KFJC radio have found your address and we want to play your records. We hope that after reading this introductory letter, you will find it beneficial to your company to service us with your product and allow KFJC to aid your label in exposure and promotion of your artists

The following is a bit of background on KFJC. We hope it helps you to better understand our operation.

KFJC has been broadcasting from Foothill College for nearly 30 years. Our 250 watt signal can be heard all over the San Francisco Bay Area 24 hours a day, 365 days a year, due to the fact that our transmitter is located on one of the higher sights in the South Bay (Black Mountain, elevation 2800', to be specific).

Our format is alternative. The majority of our music programs feature alternative (as opposed to commercial) rock music, with bluegrass, folk, country and western, jazz (both traditional and modern), new age, reggae, blues, soul, funk, soundtracks, and just about anything else you can think of, all mixed in. We also have a number of specialty programs that deal with each of the aforementioned genres in depth, as well as a live, in-studio program for local, unsigned bands to play a one-hour set and get a little exposure. In addition to music programming, we also air several public affairs programs. Our programming philosophy is to cover the board as best we can. All of our DJs program their own shows. Their only requirement is that they program a minimum of 30% current releases, from any genre, so there is plenty of opportunity for specialty artists to crossover into our main sound (whatever that is). Diversity is the key idea at KFJC.



We air two programs that feature country music exclusively. They are "Backwoods and Forwoods", hosted by Hank Stamper (that's my alter ego), and "Frontage Roads", hosted by Mario Machieste. The two programs are different in their approach, but both offer a wide variety of alternative country and related styles of music, including bluegrass, Appalachian Mountain folk, western swing, Tex-Mex, C & W, gospel, honky-tonk, rockabilly, country blues, old timey, Scottish and Irish folk, and Cajun music. Both shows are quite popular as there are few outlets in the Bay Area for this type of programming.

Arbitron statistics show that KFJC's weekly cume (unduplicated) is 30,000 with an average quarter-hour audience of 1,300 listeners. We maintain a high musical and promotional profile in our community by giving away concert passes, LPs, posters, etc. on a continuing basis. In addition, we co-present local concerts, and do live and taped interviews with artists relevant to our airsound (last summer, I had the pleasure of interviewing John Hartford).

We also maintain a high profile in the music industry. Our record service is excellent. We report regularly to the following trade journals: The Gavin Report, Rockpool, The College Music Journal and Ward.

As far as retail sales outlets, KFJC has long understood the value of good relationships with the various record stores in the Bay Area. While we maintain regular contact with the independent shops, it is our long standing relationship with Tower Records in Mountain View (just down the road from our studios and offices) that has been our most rewarding. Since 1980, Tower has purchased ads in our program guide, underwritten music programs and donated records on a continual basis. In a nutshell, they stock what we play and it sells. It is a mutually beneficial relationship, and the store is an excellent retail outlet for all records you may wish to service us with.

We also mail out playlists on a regular basis. With our format, the playlists can be quite diverse. The playlists do include seperate listings for specialty genres so that the representatives of these record labels can be kept up to date with the popularity of their releases. In addition, the music department keeps regular office hours to accommodate any label representatives who want assistance with tracking. Please find enclosed, copies of past playlists as well as our current list.



So, whaddya say? We hope that this communique has convinced you that we are worthy of your attention and that KFJC can provide a substantial promotional push for your roster of artists.

One other thing: Please take the time to look over and answer the enclosed questionnaire. Please find an addressed, postage-paid envelope enclosed. Feel free to add any comments or suggestions as we would like to know about your organization too.

We look forward to recieving and airing anything you may wish to send our way. If you have any questions, please feel free to call or write. Thanks in advance for your support.

Sincerely,

Douglas Kelly Asst. Music Director PH. (415) 960-4260



# **QUESTIONNAIRE**

Label Name:
Address:
Phone:
Name of Contact Person:
Would you like to recieve our playlist?
Should we mail it to the address above?
Other address:
Do you read our reports in the trades?
Are there other trades you read that we do not report to?
Which trades?
Do you presently correspond with us? How?
Do you prefer mail or phone correspondence?
What is your philosophy on releasing and servicing records?
Anything else we should know about you?
Anything else you would like to know about KFJC?
Additional Comments:

Thank you for taking the time to fill out our questionnaire and we look forward to hearing from you soon!



#### TO ALL REVIEWERS:

ATTACHMENT 39

THERE HAS BEEN A SLIGHT CHANGE IN THE TURN-IN TIME FOR REVIEWED RECORDS.

REVIEWED RECORDS WILL BE DUE NO LATER THAN 2 P.M. THE FOLLOWING TUESDAY. (e.g. if you get records on 7/6/88 they will be due no later than Tuesday 7/12/88 at 2 p.m.)

PLEASE TURN IN YOUR RECORDS ON TIME. IF YOU HAVE A PROBLEM MAKING THE DEADLINE, CALL ME AND LET ME KNOW!!!

IF YOU DO NOT CALL, THEN I WILL DROP YOU FROM THE RECORD REVIEWER'S LIST, PERIOD. (IF YOU CONSISTENTLY MISS THE DEADLINE AND STILL CALL TO TELL ME SO, I WILL ASSUME THAT YOU HAVE A SCHEDULE CONFLICT AND WILL ALSO DROP YOU FROM THE LIST.)

RECORDS THAT ARE TURNED IN LATE WILL BE ADDED WITHOUT COMMENT OR SHOWING THEM DURING THE RUNTHROUGH. SO IF YOU GET A REALLY GREAT RECORD TO REVIEW AND YOU THINK IT WOULD BE OF GREAT INTEREST TO THE REST OF THE STATION AND CAN'T MAKE THE DEADLINE, THEN CALL ME.

IF YOU DO NOT CALL, I WILL NOT MAKE AN EXCEPTION FOR YOU. THIS HAS NOT REALLY BEEN ENFORCED IN THE PAST BUT NOW IT WILL BE. IF YOU DO IT MORE THAN 3 TIMES, YOU WILL BE DROPPED FROM THE REVIEWERS LIST.

#### ABOUT THE ACTUAL TASK OF REVIEWING RECORDS:

I BASE ADD-A-BILITY QUITE A BIT ON WHAT YOU WRITE AND THINK. AND IF YOU JUST SAY THAT IT'S GREAT THEN I CAN'T REALLY GET A HANDLE ON WHAT IT IS ABOUT.

IF A RECORD IS GREAT, COOL—BUT TELL ME WHY!!! ALSO, IF A RECORD REALLY SUCKS—THEN SAY SO!!!

THAT'S WHAT THE REVIEW PROCESS IS ALL ABOUT. NOT ALL OF THE RECORDS I GIVE OUT WILL BE ADDED, SO SPEND A LITTLE EXTRA TIME TO WRITE DOWN YOUR OPINIONS. (AND PLEASE, DON'T WRITE WHAT YOU THINK I WANT TO READ—BE TRUE TO YOUR OWN OPINIONS...)

ONCE AGAIN, LET'S REVIEW THIS...

IF YOU GET A RECORD WITH A REVIEW STICKER WHICH IS NOT FILLED OUT,

THIS IS THE FORMAT I USE:

ARTIST

**HEAD OF DAVID** 

TITLE

"DUSTBOWL"

RECORD SIZE<LP, EP, SINGLE>SPEED

12<LP>33

PLEASE FEEL FREE TO FILL IN THE INFORMATION IN THIS MANNER.

ONCE AGAIN THANK YOU FOR REVIEWING RECORDS FOR THE STATION. IT MAKE LIFE A LITTLE EASIER FOR ALL OF US

VERY SINCERELY.

**BILL CHRISTMAN** MUSIC EDITOR

PROBLEMS?, QUESTIONS? CALL ME NOW! (408) 243-2996 or (408) 748-1010 x 3020 (M-F 7AM TO 4 PM)

#### **REVIEWERS**

	A	В
1	NAME	NUMBER
2	BAILEY, JOHN	
3	BISHOP, DENNIS	
4	BRANCATO, BRIAN	
5	DAVIS, BOB	
6	ENOCHS, KATE	
7	ENOCHS, KATE	
8	GLINES, DENNIS	
9	GOTTLIEB, DAVE	
1 0	GRIFFIN, CONRAD	
1 1	HARDIMAN, KEVIN	
1 2	HILL, DAVID	
1 3	KASBERG, MARLON	
14	KASBERG, MARLON	
1 5	KELLY, DOUG	
16	LADD, TONY	
17	LINHARES, LISA	
18	LUFT, FRANK	The state of the s
19	M, HENRY	
20	MCCALLION, JEFF	
2 1	MCGLYNN, BOB	
22	MEADE, KENNY	
23	MEADE, KENNY	
2 4	MIYAKE, MIKE	
2 5	O'CONNELL, SHANNON	
26	PERINI, REY	
27	PORTER, JOHN	
28	RICHOUX, DAVE	
29	RIVERS, DENISE	
3 0	SAAS, SHAWNEE	
3 1	SANFILIPPO, GINA	
3 2	SCURRY, LES	
3 3	TAHQUECHI, TED	
3 4	TAHQUECHI, TED	
3 5	TORRES, BOB	
3 6	TYLER, SUZANNE	
3 7	YIH, JEFF	
38	RUNGE, DIETER	

ATTACHMENT 40

Scheduled Time: A.M.				ual me	Initials	Remarks
· ····································	71.11.	(Ciclo Mainbol )	On	Off	111111111	Nomer K3
8	:00	LEGAL I.D.				
	:01				] [	
8		UND #108				
	:10	SC				
	:20	IPSA ZR				
8	:27	UND #108				
8	:30	ENT CAL W/CONCERT OUTLOOK				
		TIX# 55				
		SC				
		SC			4	
	:50					
8		UND #108				
9		LEGAL I.D.			4	
	:01				-	
9		UND #104	•		1	
		SC			4 }	
	:20	IPSA ac			-	
	7.0	T) X # 2.1			-	
9	:30				-	
	40	00 == -110 (100/01/01			-	B
	:40	SC SPECIAL CHELSEA GIRLS INCO			-	
		SC			- }	
	:50 :57	UND #104			- }	
9		UND #104				
10	:00	LEGAL I.D.			1	
10	:03				-	
10		SC			-	
	:20	PSA			1 1	
	.20	run			1 1	
10	:30				1 1	
-10	.50				1	
	:40	SC			1 1	
	:50					
10	:57					
11	:00	LEGAL I.D.				
	:01					
11	:03					
	:10	SC				
	:20	IPSA 116				
11	:30	BULLETIN BOARD				
		TIXH 60				
	:40	SC				
	:50					
11	:53					
11	:59	CONT OP CART #222				

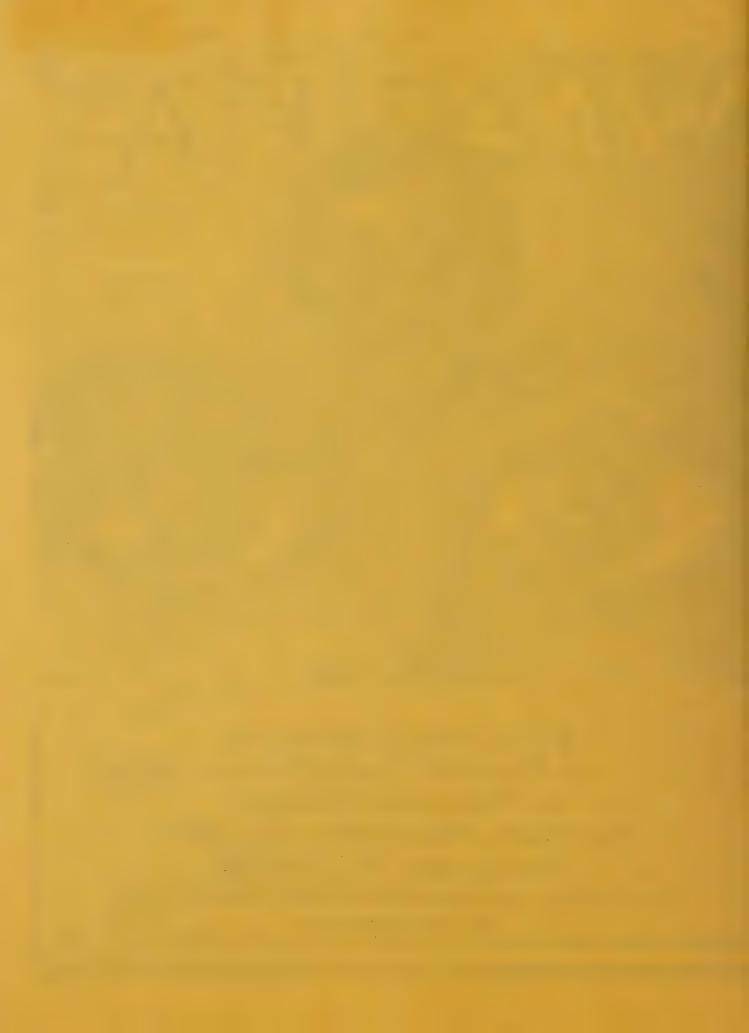
Schr	eduled	ITEM	ITEM Actual			
	E A.M.	1	1	me	Initials	Remarks
1100			On	Off		
4	:00	LEGAL I.D.				
	:10	SC				
					4	
	:20	PSA			4	
4	70		4-		4	
4	:30				$A \longrightarrow$	
	:40	SC			A	
	:40	SC				
	.00				A	
5		LEGAL I.D.				
5		UND #110				
		SC				
	:20	PSA				
	75					
5	:30	M.R.A. CART #223			4	
	40	4			4	
	:40	SC			4	
	:50				4	
5	-59	CONT OP CART #222			A	
6	-00	LEGAL I.D.				
	:01	ELUNE 1.U.				
6	:03					
	:10	SC				
	:20	PSA				
6	:30					
	10				4	
	:40	SC SP-TOGAH-			4	
		SC	4-	4	4	
6	:50		4-		4	
7		LEGAL I.D.			4	
-	:00	LEONL I.D.			A	
7	:03				A	
	:10	SC				
	:20	IPSA 7A			A	
		TX# 67			4	
7	:30	P.A. DROP-IN # 4			1	
		ISPECIAL PROMOTIO				
	:40	SC				
	:50	SC	4	1	J	
7	:50 :50 :57	SC				



KFJC (89.7) Presents
A Benefit Fund-Raiser
at The Club Afrique
Tuesday, November 24, 1987
Featuring: WAZOBIA
The highly acclaimed Afro-Beat Dance Band

\$4.00 Donation per person
The Club Afrique is located at 583 O'Connor St. (at University Ave. exit off 101) E. Palo Alto

THE REPORT OF THE PROPERTY OF



# KFJC (89.7) Presents Roy Rogers and Norton Buffalo



## Tuesday, December 8, 1987 Special Blues Benefit at JJ's Blues Cafe

KFJC 89.7 FM

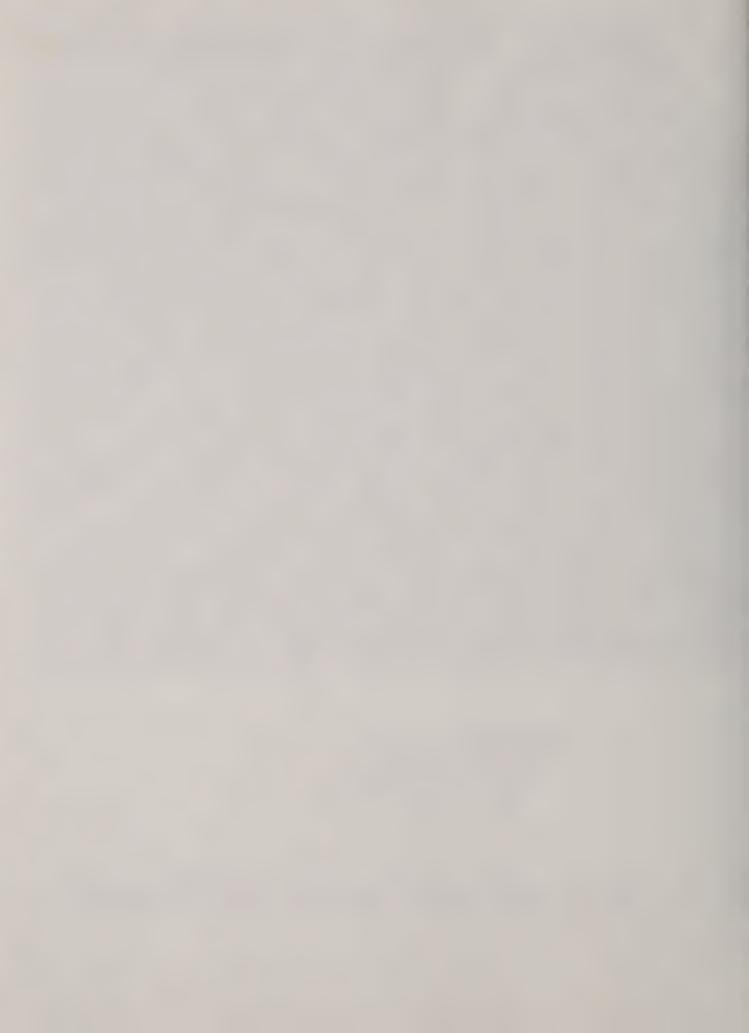
in the Mountain View Shopping Center at the corner of Grant Rd. and El Camino Real in Mountain View \$4.00 Donation per person







We're not afraid to be different.

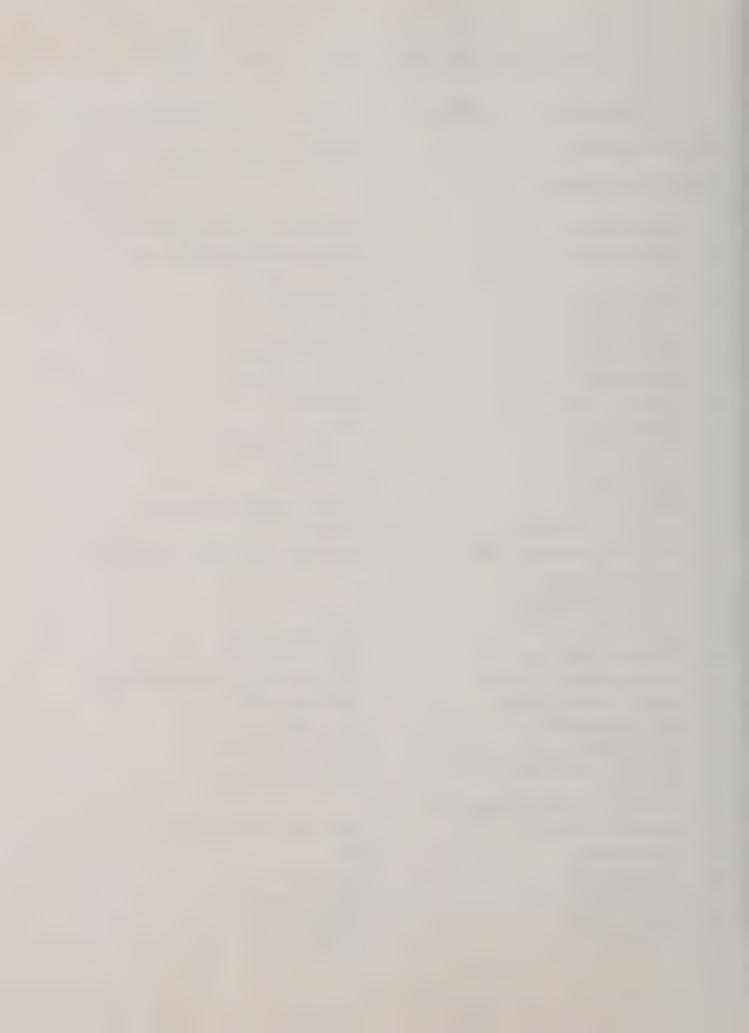


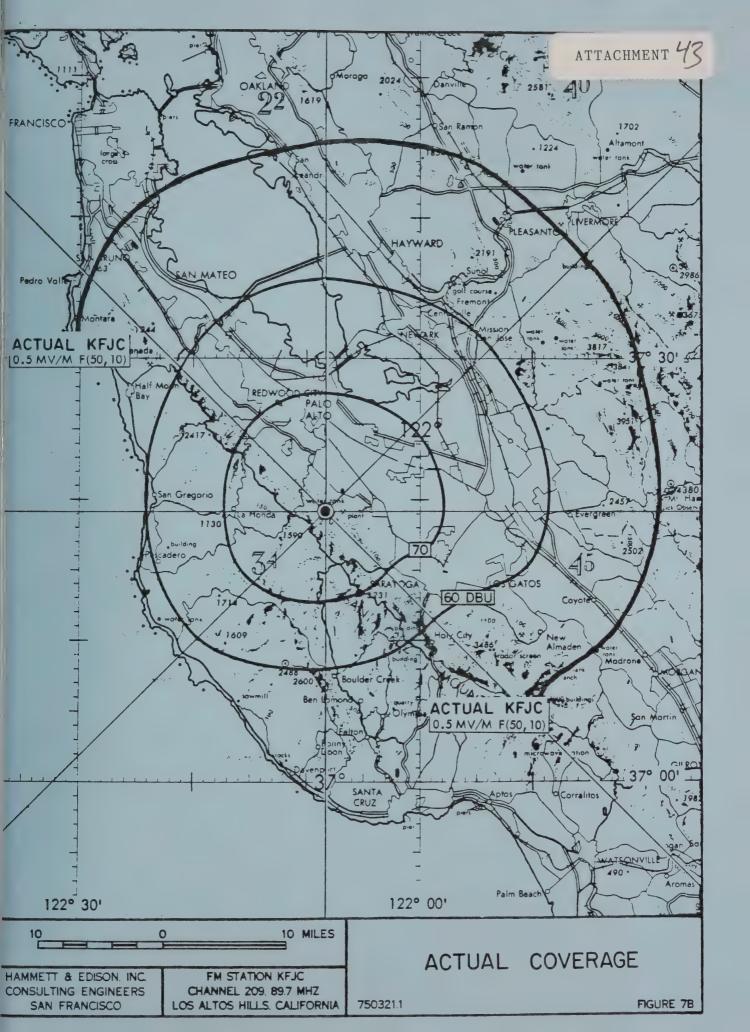
MASTER: 22 SIDE: B DATE: 21-MAY-1983

#### NO. SPOT NAME TALENT FUNDRAISER SPOTS... 1 BOB McGLYNN / PAUL LUCHTER **FUNDRAISER** 2 **FUNDRAISER** KAREN HOWE / BOB McGLYNN / LUCKY 3 **FUNDRAISER** KAREN HOWE **FUNDRAISER** REY PERINI 4 5 **FUNDRAISER REY PERINI** 6 **FUNDRAISER** ANITA ALLEYNE 7 FUNDRAISER ANITA ALLEYNE FUNDRAISER BARBARA T. 9 **FUNDRAISER** CINDY T. 10 FUNDRAISER KATERINA MARITI 11 FUNDRAISER REY PERINI MIA 12 FUNDRAISER 13 FUNDRAISER FRANCIE SHAW / REY PERINI 14 GUITAR GIVEAWAY J. PRESTI TOM RULE / JIM CECIL / STRETCH 15 REVOLUTIONARY STUDENT 16 MUTABARUKA ID 17 VIOLENT FEMMES ID 18 CROWDED STATION A.A./J.T. 19 PATRIOTIC PUSH **BILL CHRISTMAN** RUSS REYNOLDS 20 COCAINE ABUSERS MOTHER SAWED IN HALF RUSS REYNOLDS / SHANNON WEBB 21 **RUSS REYNOLDS** 22 MONEY SAVING PITCH REY PERINI 23 MATCHING FUNDS TERESA HEINRICH 24 FUNDRAISER 25 WHY DO YOU LISTEN TO KFJC? HOWARD SMITH ANITA ALLYENE/J.T. 26 PAYCHECK JET BLACK (STRANGLERS) ID 27 JOSH VOX / PAT BRUNDAGE 28 WHINER BROTHERS 29 FUNDRAISER MIA PAUL LUCHTER 30 FUNDRAISER JEFF McCALLION 31 · FUNDRAISER RUSS REYNOLDS 32 FUNDRAISER

RUSS REYNOLDS

33 FUNDRAISER







# FEATURES

ATTACHMENT 44



Tami Leach

## KFJC awards memorial scholarship

By FRANK SKAGGS

Foothill's radio station, KFJC, has awarded the \$200 Kirk O'Connell Memorial Scholarship to Tami Leach for her outstanding work in the station's production department.

The scholarship is presented every year in memory of the Foothill broadcast major who died recently after a bout with cancer. It is awarded to the person who shows talent and general interest to work in the production department.

Leach is a broadcast journalism major who is finishing up her general education in preparation for her transfer to the University of San Francisco in the fall. She plans to use the money to help finance her education and plans to follow up her love for radio. According to Leach, "A lot of people get into radio because they are into music, but I am into the inner workings of radio itself."

June 10, 1988, Foothill SENTINEL



# FOOTHILL SENTINEI

Volume 30, Number 16

Los Altos Hills, CA 94022

March 11, 1958

# KFJC sponsors benefit for slain guitarist, Foothill student

Foothill College radio station KFJC 89.7 FM will co-sponsor a benefit musical performance by friends of the late Scotty Vollmer, a local guitarist and former Foothill student, on Sunday, March 13 at the Stagecoach Inn in San Jose. Vollmer, who was killed Feb. 27, was most noted as a member of the early-80s punk band The Stiffs, one of the groups instrumental in identifying the San Jose punk scene.

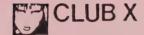
The show will be co-sponsored by local non-profit organizations Club X and the San Jose Works, and will be open to all

ages. "A \$5 donation will be charged which will help a memorial fund set up to aid Vollmer's family," said Lynda Gomes, KFJC Promotions Director. Gomes also pointed out that the benefit will be a "noalcohol" event, although food and sodas will be available.

Doors will open at 1 p.m. for the acoustic walk-ons, and the bands will play from 2:30 p.m. to midnight. More information on this tribute through music can be obtained by calling 408/377-1170 or the KFJC office at 415/960-4260.



## IN MEMORY OF OUR FRIEND SCOTTY VOLLMER



**KFJC** 

A BENEFIT PERFORMANCE BY HIS FRIENDS...

THE BONE SHAVERS RIBZYWIDERRICK FRONTIER WIVES THE INJUNS THE KINGPINS McRAD ODD MAN OUT

S.J.'S FRONTLINE

# SUN.MAR.13,1988

STAGECOACH INN 610 COLEMAN AVE. SAN JOSE DOORS OPEN 1PM MAIN SHOW 2:30 - MIDNITE WALK ON ACOUSTICAL PERFORMANCES FROM 1PM TO 2:30

\$5.00 DONATION AT THE DOOR ALL PROCEEDS GOING DIRECTLY TO THE VOLLMER FAMILY (408)377-1170 CENTRAL INFO. LINE NO ALCOHOL PLEASE



Rick McCliman, Assistant Principal

Mr. Jim Warren, Principal

SPEAKERS

Industrial Design Fashion Retailing

Photography

Dance Drama

ATTACHMENT

March 23, 1988

CAREER DAY



#### Richard Hoogner Shannon Edwards Carl Otsuki Janet Shaw Karen Frey

Michael Mahallati Nancy Waite-Kromm Judy Jackson John Laumann

Roger Bruins

Computer Programmer

Advertising

Accounting Misic

Banking/Finance

Barbara Young Charles Brown Vicki Foster Mr. Campbell Joe Gaynor Joe Gaynor Dick Wood

Secretary/ Exec. Assist

Small Business

Stock Brocker Architecture

Investment Advisor

Management Sales

Max McIntyre

Dan Boudkl Doc Pelzel

Newspaper Reporter

Radio

Cabinet Making

Electrician

# HOMESTEAD HIGH SCHOOL

21370 Homestead Road • Cupertino, CA 95014 Jim Warren Principal (408) 735-6271





Dear Jenisei, Thank you so much tor showing me around Tuesday! I had so much tur, I learned a lot about the field, like where it's easy to break into the bussiness (Texas ; Kansas) and what department to get into (Troffic) Lurch was terrific too. That Place will ropatibly be revisited soon! And trank you for the tape and the Pin! Hope to see you at the reception! (Thurs. Moren 24)
Thanks again! Sincerely Carrye We Mers

and the second of the second o

Movember 18, 1987

Dear Professor Pelgel,

I, as then Leader of Cut Scout Der 3, would like to thank you for the great town of

The horp had a wondergue time and premembered an amount of what you told them. They should their wint wint the rest of the shorp in Park 74 at own lest meeting. Po don't be purpressed by you get a few more requests for towns!

There again.

financia,

favour Alex fis. If we mode the yaper- could you pend a copy to me at:



State of California-The Resources Agency

California Conservation Corps Santa Clara Center P.O.Box 4128

Santa Clara, CA 95054

Public Service Director

Jan 88

Thank you for airing our public service announcement. Your response to our request is instrumental to our recruitment and hiring process. In the future, your continued support would be greatly appreciated. Again, we thank you for your support.

Sincerely,

Pennie Ayers /

Recruitment Specialist



#### California

ATTACHMENT 50

Mr. Michael McCarty PSA Director KFJC Foothill College 12345 El Monte Road Los Altos Hills, CA 94022

Dear Mr. McCarty,

As a listener of your radio station and an AIDS educator with the Santa Clara County Health Department AIDS Program, I am pleased that you ran our PSA. I heard it one evening on the drive home from San Jose and must admit I screamed audibly in delight. Upon arrival at home, I telephoned the station to personally thank you for broadcasting our important message. Is it possible to know approximately when the PSA was/is being aired?

It is too soon to tell whether or not the public has responded to us as a result of your broadcasting our PSA, but we are fully cognizant of the value in terms of air time and potential raised awareness.

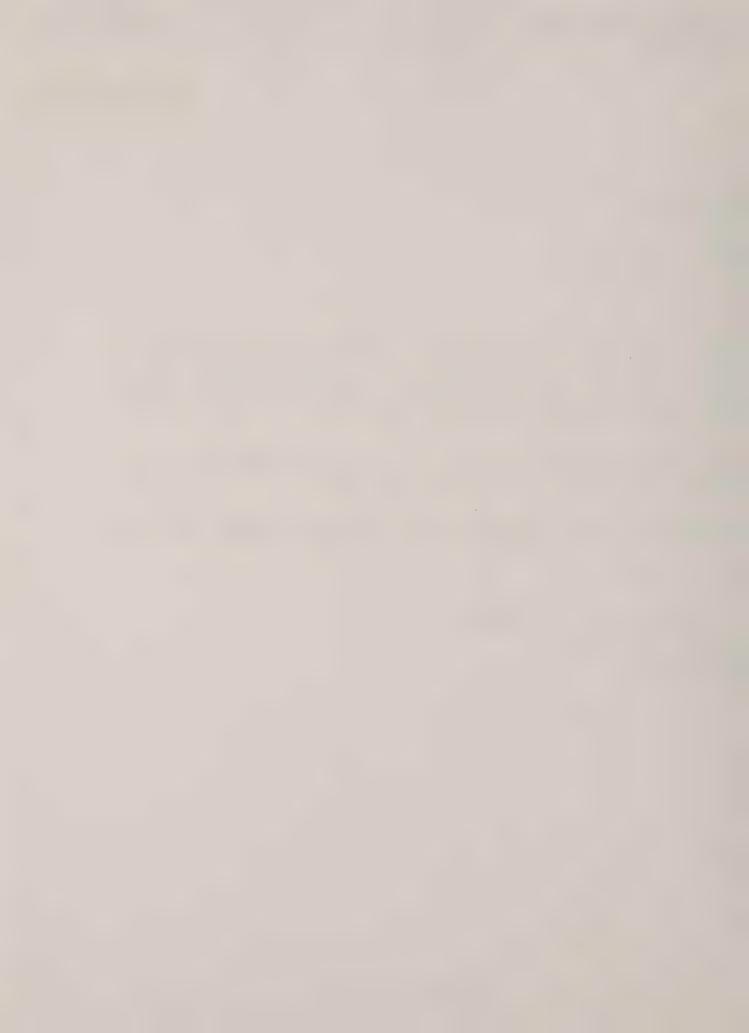
On behalf of the staff of the AIDS Program, I express our sincere appreciation for your assistance in promoting October as AIDS Awareness Month.

Very truly yours,

Valerie J. Kegehem Valerie J. Kegebein, MPH

Health Educator AIDS Program

VJK/ms





December 10, 1987

Don Surath KFJC Foothill College 12345 El Monte Rd. Los Altos, CA 94022

Dear Don,

Thank you for inviting me to be a participant on your show. Since I saw you, I have been on the road continually, was back in the office one day (when I did all my dictation), and took off again for five more days. So, I am looking forward to a quieter holiday time.

I will be in touch with you when my next book, *The Dollars and Sense of Divorce*, is published in the spring. Until then, I wish you a happy and joyous holiday time.

With regards,

THE BRILES GROUP, INC.

Judith Briles

JBXlw



#### **CLUB AFRIQUE**

## a service of AFRICA INTERNATIONAL RESTAURANTS

ATTACHMENT 52

583 O'Connor Street Palo Alto, CA 94303 (415) 322-3912 (415) 322-3913

Name of C	Contact	
Title	ENTERTAINMENT CALENDAR	
Business		
Address	FOOT HILL COLLEGE, 12345 EL MONTERU, LOS ATO HIS	_
Date	2/10	

#### LETTER of APPRECIATION

We appreciate all the help you have been rendering to Club Afrique on the air, by announcing our up coming events through your radio station.

We also like to notify you that you are always welcome at Club Afrique any time. Please ask for the manager in charge anytime you stop by.

Giving away free tickets on the air for any of our nightly live entertainments at Club Afrique is alright. Two tickets will be enough every week.

If you need further information about Club Afrique, please do not hesitate to call. We would be glad to respond.

Attached please find our Calendar of Events for the month of February, please use it accordingly.

Very happily yours,

Sola Sobayo Founder





The world's leading test prep organization.

RTHERN CALIFORNIA & NEVADA REGIONAL ADMINISTRATORS AND & DEBORAH BOND-UPSON

> (415) 927-1115 20 Magnolia Avenue Larkspur 94939-2136

BERKELEY (415) 849-4044 64 Shattuck Square Berkeley 94704-1119

> DAVIS (916) 753-4800 204 F Street Davis 95616-4515

> MARIN (415) 927-1115 20 Magnolia Avenue Larkspur 94939-2136

PALO ALTO (415) 327-0841 300 Hamilton Avenue Palo Alto 94301-1810

SAN FRANCISCO (415) 546-4100 50 First Street, Suite 201 San Francisco 94105-2409

> SANTA CRUZ (408) 429-6524 1320 Mission Street #4 Santa Cruz 95060-3531

> > RENO (702) 329-5315 475 Hill Street Reno 89501-1824

July 22, 1988

Robert Pelzel Instructor Of Broadcasting Foothill College 12345 El Monte Road Los Altos Hills, CA 94022

Dear Robert Pelzel,

We would like to thank you for your recommendation of Gabrielle Guirl to our GRE program. Your recommendations are of great value to us.

We are pleased to offer Gabrielle Guirl a scholarship of \$298.00.

Please let us know if your advisees or student groups would like to avail themselves of any of our free services. We offer these services on campus or at our Center.

> Strategy Sessions Admissions Forums Diagnostic Testing

If you are in our neighborhood, please stop by our Center. We will be happy to send supplies of schedules, brochures, and scholarship applications. Just give us a call.

oral boond-Vi

Thanks again,

Deborah Bond-Upson

Administrator

ER 120 STANLEY H. KAPLAN LOCATIONS THROUGHOUT THE UNITED STATES

VEW YORK STATE: STANLEY H. KAPLAN EDUCATIONAL CENTER LTD 131 WEST 56TH ST W YORK, N.Y. 10019-3894 (212) 977-8200

NLEY H. KAPLAN LOCATIONS ABROAD SAN JUAN, PUERTO RICO TORONTO, ONTARIO, CANADA



Helsinki, December 28. 1987.

RADIO FREE AMERICA California U.S.A.

I am a producer in The Finnish Broadcasting Company. During last November I was travelling in the U.S.A. and visited many radio- and tv-stations. I heard about Your station but I did not have a chance to visit it. That's why I would be very happy to have some information concerning Your station. What kind of programs You transmit and how many hours a day? How large is Your permanent staff and how much You use people that are not members of Your staff? Do You usually have direct transmissions or do You have programs on tape?

I hope You have time and possibility to answer my questions briefly. Thank You for helping me!

Vours

Vesa Laaksonen

Address: Vesa Laaksonen

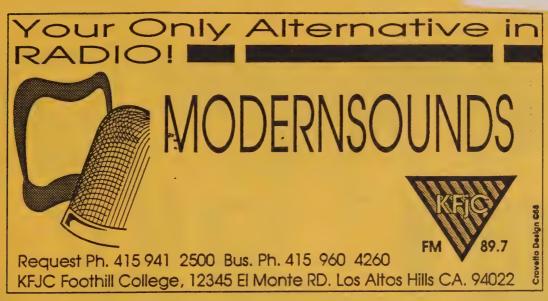
Finnish Broadcasting Company (YLE)

Ke 622.

PL 95, 00251 HELSINKI

FINLAND





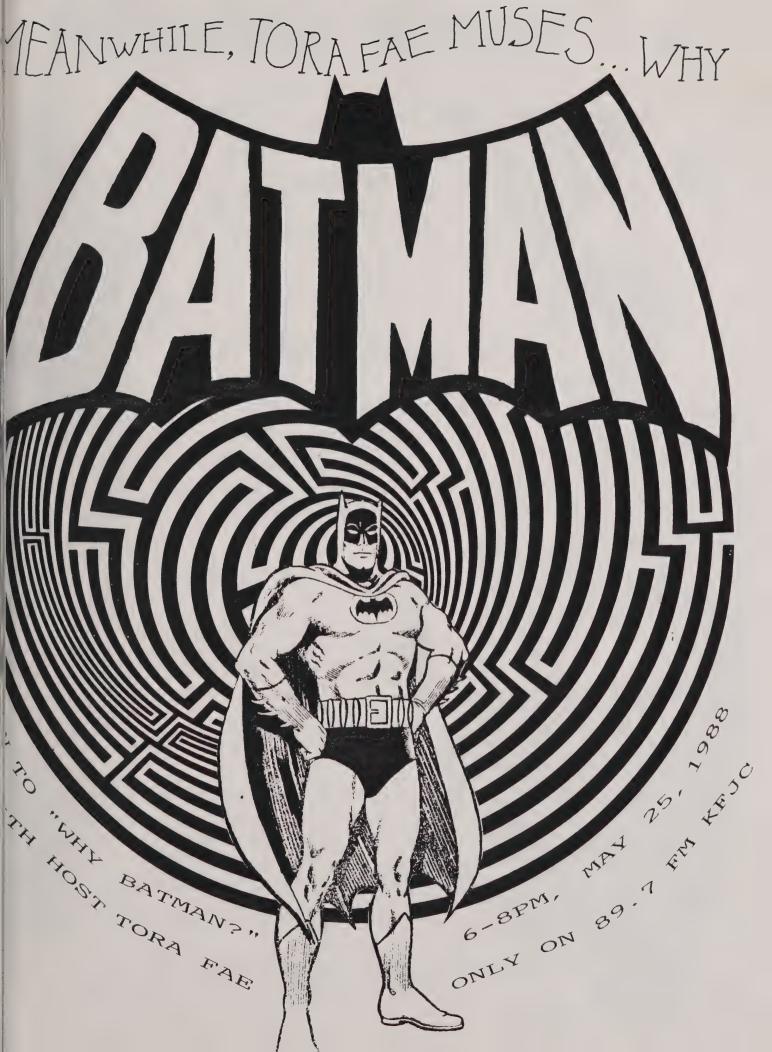














# RECORD SWAP #8

ATTACHMENT 57

HOLY BAT-SWAP BATMAN

Sunday, May 22 9 am to 4 pm

\$2.00

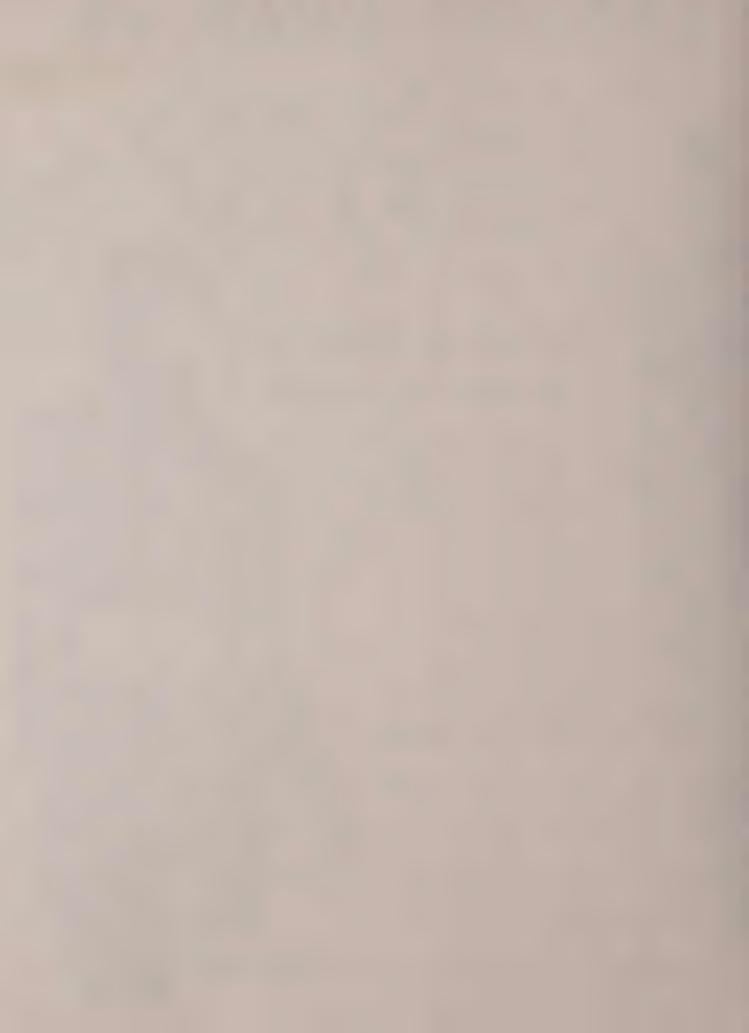
BATFACTS

Record Auction, Drawings
Free door prizes, Meet KFJC
Disk Jockeys, & treat yourself
to the best and most diverse
selection of records in the west,
all priced to sell; All brought
to you by - THE WAVE OF THE WEST

Reserved Sellers Spaces: \$35.00 \$6.00 per box or crate Seller set-up time: 7am

oothill College Campus Center, Main Dining Room
2345 El Monte Road, Los Altos Hills

for additional information call 415-960-4260



Metro







ATTACHMENT 58

# Invite You To The South Bay Premiere of Wings Of Desire



admit !

# THE SCREENING

will be Thursday, June 16th 8:00pm at Camera One located at 366 So. First Street in downtown San Jose. Free Parking available in the garage next to Camera 3 at Second and San Carlos.



# FREE SNEAK PREVIEW

The Palo Alto Weekly, KFJC, and Pizza A Go Go invite you and a guest to a special screening of Patti Rocks on Thursday, February 18th, 9:45 pm at the Aquarius Theater, 430 Emerson St., Palo Alto.

Listen to KFJC or stop in Pizza A Go Go, 335 University Ave., Palo Alto, 11:00 am-Midnight to pick up your tickets. Available on a first come, first served basis.

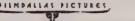


Patti Rocks will help you explore an entirely new sexual position... honesty.

PATI POGS A Serious Adult Comedy







Stant Bilwoallan Pietunen ine. all Riente negenven



EXCLUSIVE AREA ENGAGEMENT STARTS FRIDAY, FEBRUARY 19TH



# Fresh n' Ready Enterprises Speaks to the Reggae World

Presents Live in Concert ATTACHMENT 59

# Fresh from Jamaica The Meditations

**Also Appearing: Strictly Roots** with D. J. Spliff Skankin and Robert Rankin



# Appearing at the Veterans Hall

480 Front Street, Santa Cruz Friday Night, June 24 - 8:00 pm One Night Only

Tickets Sold at Bass Outlets

Food Completely Jamaican • T-Shirts • Records



# Raduction Cadits.

# Special Acknowledgements

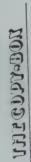


Copiers Answering Service

FLOWER SHOP

4140 MacArthur Bivd. Dakland, Calif. 94619 Telephone: 530-1000



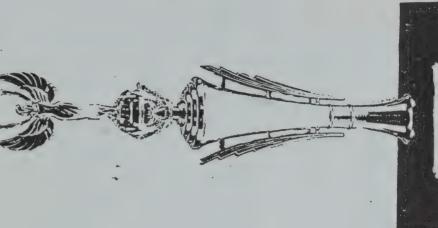






is pleased to announce

BLUES AWARDS SHOW THE 1st ANNUAL









KFJC 89.7 fm Foothill College, 12345 El Monte Road, Los Altos Hills, CA 94022

May 16 1985

# FOR IMMEDIATE RELEASE

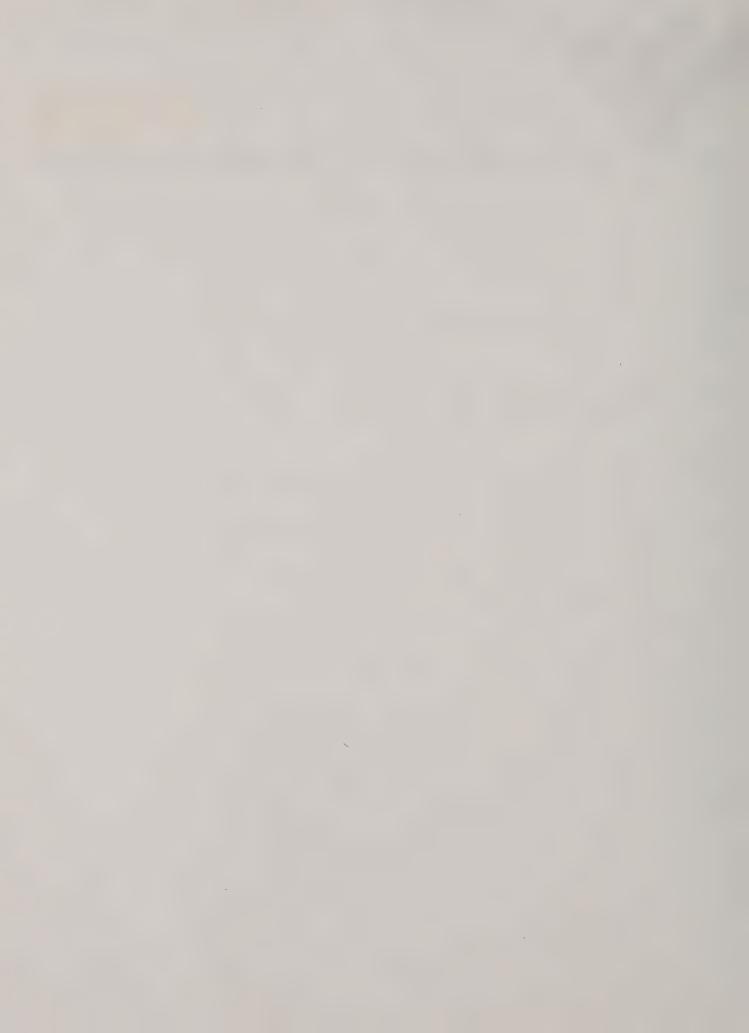
# KFJC 89.7 FM PROUDLY PRESENTS "BRITISH R&B (the bands that stayed home!)"

... os Aitos Hills. CA)-HOn Saturday the 28th of MavHem from 8pm till Hom Foothill College Radio Station KFJC 89.7 will present "British Bothe bands that stayed home)". The special, hosted by Phil Dirt, will begin with Chris Barber's jazz band, wherein resided Cyril Davies and clexis Koerner. Chris began importing American black Rhythm and Bluet performers to front a special minigroup from his band in dingy jazz clups the UK during the late 50's

After a while. Cyril Davies formed his own R&B band called Cyril Davies Phythm & Blues Alistans and Alexis Koerner formed Blues Incorporated Between these two bands, almost every significant white British R&B artist got his start. Names like Ginger Baker, Jack Bruce, Carlo Little, and a host of others were commonplace in their fluid lineups.

one night in 1961, Alexis-Koerner got a gig on the BBC, but they'd only not five musicians, so he cut his big R&B act down from 8 to 5, giving his competing ong that same night at The Marquee the three band members, lick Jagger, Brian Jones, and Charlie Watts. Or course, you know the rest

This special will focus on Chris Barber, Alexis Foerner, Cyril Davies, and the bands they spawned, mostly those that did not reach the U.S. shores the cided will be The Fretty Things, The Paramounts(became Procul Harem), The Big Three, Johnny Kidd & The Pirates, Dharma Blues Band, Pre-Contract randbirds and Animals, and lotsa obscure and langely unheard material





KFJC 89.7 fm Foothill College, 12345 El Monte Road, Los Altos Hills, CA 94022

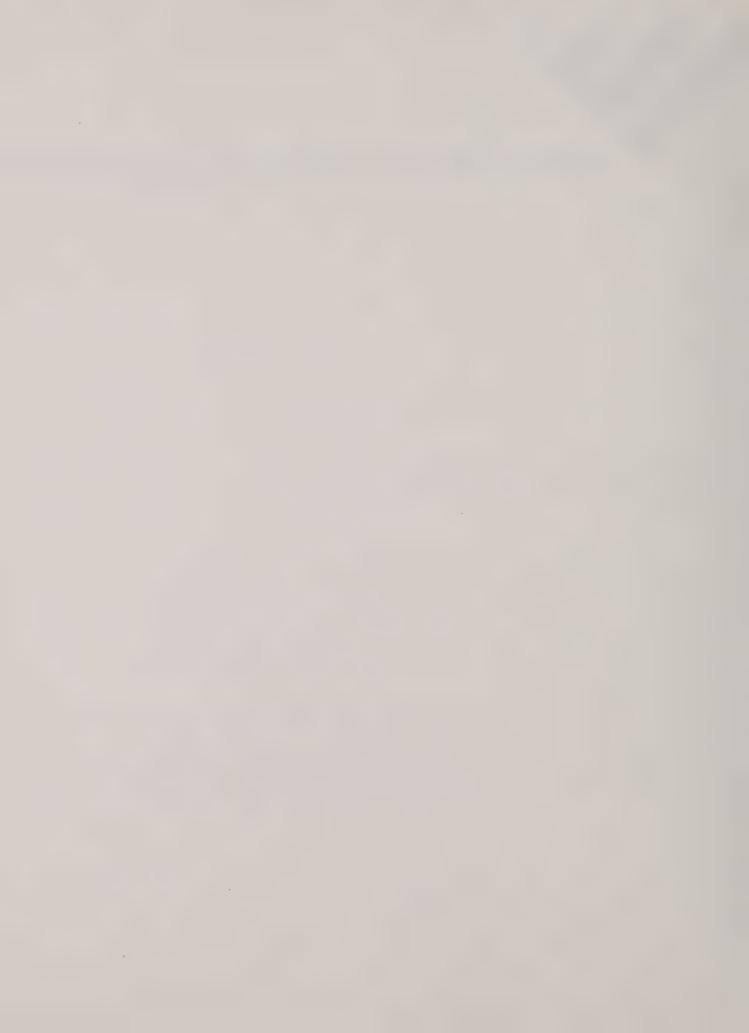
May 15, 1988

## FOR IMMEDIATE RELEASE

KFJC 89.7 FM PROUDLY PRESENTS 'BRITISH R&B (the bands that stayed home!)"

(Los Altos Hills, CA)—On Saturday the 28th of Mavnem from 8pm till 10pm Foothill College Radio Station KFJC 89.7 will present "British R&B(the bands that stayed home)". The special, hosted by Phil Dirt, will begin with Chris Barber's jazz band, wherein resided Cyril Davies and Alexis Koerner. Chris began importing American Black Rhythm and Blues performers to front a special minigroup from his band in dingy jazz clubs in the UK during the late 50's.

This special will focus on Chris Barber, Alexis Koerner, Cyril Davies, and the bands they spawned, mostly those that did not reach the U.S. shores. Included will be The Pretty Things, The Paramounts(became Procul Harem), The Big Three, Johnny Kidd & The Pirates, Dharma Blues Band, Pre-Contract Yandbirds and Animals, and lotsa obscure and largely unneard material.



# KFJC AND THE NEW VARSITY PRESENT THE CLUBFOOT ORCHESTRA

## I. WHAT

A presentation of the film "The Cabinet of Doctor Caligari" with a new soundtrack written and performed by the Clubfoot Orchestra ATTACHMENT 6/

## 2. WHEN

Sunday, April 17th: 7 and 9 PM showings
(the film is about 1 hour long, and the band plays a few introductory numbers each show.

## 3. WHERE

THe New Varsity Theater, Palo Alto

## 4. ADMISSION (NOT DONATION)

\$7.00 each (per show)

## 5. KFJC ACTIVITIES

In station interviews with band, film historians.

SC AND CARDS

Ticket and record give-a-ways.

Pre-event press releases and follow-up.

Staff Crew at the Varsity.

Posters, flyers, distribution.

Theater set set-up (banner, sales table.

Clean-Up.

Post event publicity

## 6. EXPENSES

Printing, mail, phone, (normal publicity)
Crew and Band Food backstage (Donations?)
KFJC METRO TRADE-OUT AD.

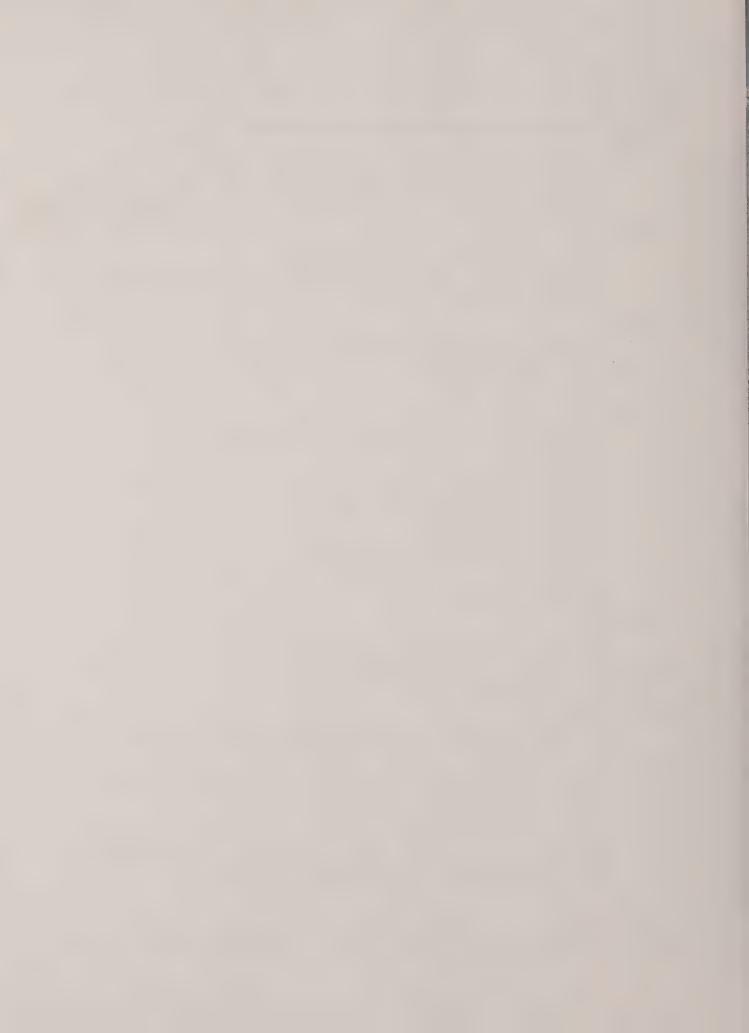
# 7. MORE STUFF

We can get a "parade" of wierd cars to park in front of the theater (for more TV coverage).

The audience could be asked to come in a Black & White costume with prizes for the best (more records)

Or there could be door prizes

The music and film images really fit in with the KFJC personality. The band and their promoter like KFJC and will work well with us. They also have ties to the Metro, and other South Bay press.





# KFJC 19.7 fm Presents Films at the Varsity Theater

# THE EASINET DOCTOR BALLE ARI

Sunday, April 17 7 and 9 pm With a Live soundtrack sychotronic" film fith a new music score performance by the orreposed by





Admission: \$7 each performance wear your best black and white costume for a chance at special prizes

ichard Marriott

arsity Theater 56 University alo Alto

or more information all 415-960-4260 r 323-5411





ANDERS

# popularity contest for school children Don't make Valentine's Day a cruel

enclosing hit me the hardest. It brought back the worst memories of my life. Please run it again, before Valentine's Day. Dear Ann Landers: Of all the columns you have written the one I am

will be a happy woman. Thank you, friend. — Abilene, Kan. If I can spare just one child the misery I experienced as a youngster, I

by a great many teachers and your goal will be accomplished. Dear Abilene: Here's the column again. I'm sure that it will be noted

shaped decorations and make-believe mailboxes. No thought will be tine's Day. The nation's teachers will spend hours putting up heart-Dear Ann Landers: Thousands of children will be depressed on Valen-

the plain Janes and Johnnies will be left out. pretty girls and good-looking boys will receive loads of valentines while There will be so many disappointed children again this year. The same

other during class time. No other valentines should be given at school this way, no one will be left out. match up valentine "couples" and they should make valentines for each school. It creates too much anxiety and heartache. The teacher ought to I am opposed to free choice when it comes to giving valentines in

kid in the class. I thought it was a kind and generous thing to do. I was while other kids don't get any." Last year she gave a valentine to every proud of her. hates Valentine's Day because "the same kids get dozens of valentines My own child is pretty and popular. She told me in January that she

hope my letter arrived in time to make wour column this work

ELIZABETH McGOVERN KEVIN BACON

# REVIEWS

Continued from D-6

shape the work into an imposing statement. and theological similarities. Then he proceeded to about what he considered their musical, architectural

gesture, he hadn't done the same for the details. His There were notes missed and missing, spongy Bach and Mozart often were sloppily articulated. But while Plimpton obviously had mastered the big

> passages and rococo figuration. with lots of running notes, in the Mozart during scal occurred usually during thinner textured passag rhythms and a capricious pulse. In the Bach the

chose striking registrations to capture the contesti variety in Sibelius' originally orchestral tone-poem. lar organ, and rightly he should. A master of color, Plimpton expressed his admiration for this parti

ear and imagination, they thrived. counterpoint, of course live on color. With Plimpto The French pieces, even in their long stretches

Michael Andre

# college radio station Blues concert benefits

hill College radio station. 8 p.m. to 1 a.m. for KFJC, the Foot-Real, Mountain View, is hosting a benefit blues concert tonight from JJ Blues Cafe, 165 El Camino

"Blues Movers" and Bobby Reed vingston. and Surprises, featuring Sarah Le-Featured performers are the

go to the radio station, benefit orgauzers said. The entire \$4 admission fee will

(415) 960-4260 For more information, telephone

# Public notices For assistance in placing legal notice

California Posting & Publishing Co., Inc.
Title Order No. F000544

YOU ARE IN DEFAULT UNDER A DEED OF TRUST DATED JUNE 28, 1933. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPER.

TY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDINGS AGAINST YOU, YOU SHOULD CONTACT A LAWYER.

On February 23, 1988 of 12:00 NOON STAND-ARD TRUST DEED SERVICE COMPANY OF the duly appointed Truste under and pursuant to Deed of Trust, recorded on July 7, 1983, or 1:10 NOON STAND-ARD TRUST DEED SERVICE COMPANY OF the duly appointed Truste under and pursuant to Deed of Trust, recorded on July 7, 1983, or 1:10 NOON STAND-ARD TRUST DEED SERVICE COMPANY OF the duly appointed Truste under of SANTA CLANA CLANA COUNTY, COHIFORNIA, PROCEED BY: SALLY C. QUIMBY, AN UNMARRIED WOMAN, will sell of public auction to the highest bidder for cash, costnier's check drawn by stotle or federal savings and form association or acvings bank specified in Section 5102 of the Financial Code and authorized to do business in this stotle, (checks must be payable of the time of sole in lowful money of the United States of America) of THE FRONT ENTRANCE TO THE COUNTY COURTHOUSE, 190 NORTH MARKET STREET, SAN JOSE, CA., all right, the ond marked Deed of Trust in the property situated in sold County, California, describing the kind wherein.

ROCHFORD AND OF PETITION ADMINISTER ESTATE

ed in the will or estate of LOUIS ROCHFORD, also known as LOHENRY ROCHFORD, LOUIS RO sons who may be otherwise inter To all heirs, beneficiaries, cr

A petition has been filed by MA ANNE ROCHFORD and NAN deceden! or Court of California, Palo 1 ROCHFORD HARMON in the Sur Branch, Santa Clara County reaching that MARY ANN ROCHEC FORD, and as L. H. ROCHFORD. ives to administer the estate be appointed as personal represe and NANCY ROCHFORD HARM 9

administer the estate under tendent Administration of The petition requests authorit

A hearing on the petition will held on February 24, 1983 at 9:00 c in Department 2, located at 270 Gi

ARCEL ONE:



're expanding our ds. Now playing the c of the 50's, 60's to the Present

irge Dance Floor Jusic 7 Nights A Week Big Screen TV

ed. Feb. 3rd & nurs. Feb. 4th

Feb. 5th & Sat. Feb. 6th

ACCARTY & COMPANY

1., Mon. & Tues. Feb. 7, 8, 9 TAMI and the BACHELORS

10020 Stevens Creek Blvd. Pertino 252-1100



Thursday February 4th
"MODERN ROCK"
IMEN W/ LONDON DOWN



9:00-1:00/\$3.00 Cover

'BLUES WEEKEND''
Friday February 5th
Monster Harpist
HARLEY MUSSELWHITE

back in town. Last South Bay pearance before European tour 9:30-1:30/\$6.00 Cover

Saturday February 6th EAU "Dynamics" KANE and his BLUES TRAIN 9:30-1:30/\$3.00 Cover

ay February 7th Marsugi's Presents
SALSA Y LATIN JAZZ w/
IE ROSARIO Y LIBERACION 2000
now starts at 8:00/\$3.00 Cover

# **Metro**Guide...



Blues Royalty: Albert King plays at JJ's Blues Cafe on Feb. 4 and 11.

NOTES

Ibert King, perhaps the most influential bluesman of the past two decades, comes to JJ's Blues Cafe both tonight (Little John Chrisley opens) and next Thursday (with Larry "Arkansas" Davis opening). During his '66'73 stint for Stax Records in Memphis, King single-handedly ushered blues into the modern era, combining guttural Mississippi Delta blues with contemporary soul rhythms. Through the years, King has produced a series of unforgettable hits, including "Oh Pretty Woman," "Born Under a Bad Sign" and his classic first hit, "Don't Throw Your Love on Me So Strong," King is blues royalty—don't miss him.

KFJC's Roger Anderson informs us that a blues benefit for the station will be held at JJ's Blues Cafe this Tuesday. The show will showcase the Chico-based Blues Movers (featuring the awesome harpist Bruce Rowen) and the hot East Bay group Bobby Reed and Surprize (fronted by Sarah Levingston). KFJC (89.7FM) now has four weekly blues shows: Mondays and Fridays at 10am, Thursdays at 2pm and Wednesdays at 2am.

WHAT'S NEW: Well, it's official— Paul Masson Winery has been sold to EURO-AM Partners Ltd. for \$5.5 million. Despite the sale, Masson's

# miaster pianoman Smith Dobson. The club features saxman Frank Leal and valve trombonist Bruce Wolff this Sunday night, backed by Dobson's

OWNTOWN, HERE WE COME. Local music supporters have been waiting months to hear when and if Rick Hines, Mike Trippett and Sean Galvin would open Delta House, a new venue for local music. Last Sunday, the threesome finally announced that it is currently negotiating a contract with the Fourth Street Club (a Vietnamese dance club where Club X has occasionally been held), located at the corner of Fourth and St. John streets.

If all goes well, Hines says, an agreement could be finalized within the next two weeks, which would allow the club to open as early as Apr. 1. The nightplace will be the first club designed specifically to serve the present San Jose music community. The club's name isn't official yet, but fortunately it will not be named Delta House after all.

LAUNDRY WORKS, R.I.P. The Oasis holds its second South Bay Music Mixer this Sun., Feb. 7 at 7pm (music starts at 9pm). Dubbed the "Laundry Works Anniversary Party," the evening will be hosted by the LW's former nightlife manager, Dean Hessier, and will feature three live bands: the Endmen, Never Say Never and Heroic Airmen. There'll also be free food (while it lasts) and an exclusive appearance by the Under Assistant West Coast Promo Band. Moreover, this time it's open to the public (18 and over).

WAVE GOODBYE. This is the final appearance of the "Neighborhood Noise" column in *Metro*. After serious thought and discussion, we've decided that local sounds deserve to be weighed on the same scale as national music. Thus, from now on, neighborhood news will be incorporated with national news in hopes that people outside of the scene will regard San Jose bands with the same importance as touring groups. Bands should continue to send press releases, etc. to me, c/o Metro.

I would like to thank the following

# Jazz Picks of the Week:

call 916/372-5277.

Devil Mountain Jazz Sand. For

information, call 408/998-1415. The

Sacramento Dixieland Jubilee, the

happens May 27-30 this year. Bands

from across the planet come to get

down for this esteemed shindig; new

groups this year include the Neptune

Yugoslavia. Dozens of magnifico trad

Spots, Modernaires, Alvino Rey and

trumpeter Jonah Jones will emote at

-Sammy Cohen

this year's jubilee. For information,

Jazz Band from Zimbabwe and the

groups and major acts like the Ink

Greentown Jazz Band from

largest annual Dixie bash around,

Maxine Howard, JJ's Blues Cafe, Thursday, 9pm-1am.

1st St. Project, Beau's Annex, Friday, 8:30pm-12:30am.

Jack Harcourt Trio, Toll House Restaurant, Friday and Saturday, 8pmmidnight.

Monty Alexander Trio, Bach Dancing and Dynamite (Half Moon Bay), Sunday, 4:30pm, and Kuumbwa Jazz Center (Santa Cruz), Monday, 7:30 and 9:30pm.

Hubert Laws, Stanford String Quartet, Dinkelspiel Auditorium (Stanford University), Sunday, 2:30pm. Shanna Carlson, Tuesdays and Wednesdays, 5-8pm.

San Jose Jazz Society Hotline: Phone 408/993-3990. For daily jazz listings courtesy of Metro.





Club Afrique Brings World

Beat to the South Bay (p19)

Latest LPs Reviewed (p24)

Sights and Sounds '87

Record Achievement:

# An Interview with Presidential Candidate Paul Simon (p8)



Santa Clara Valley's Weekly



"regard it as punishment for having been foolish enough to run."... This the KFJC radio call-in show hosted by the Palo Alto City Council candidate Ed Power said that if he was veteran campaigner Bob Moss why he council because it feels so good when Moss' reply: "I enjoy running for the week's "People in Peninsula Politics." Don Surath. One of the callers asked was again running after having been race to fill four seats on . . . On the same program, narrowly defeated four years ago. prompted a few chuckles on last elected to the council he would I stop.".

Beirut power struggle . . . . One alum on a very public role as an opponent of the Nuclear Free Zone measure on the civic contest more closely resembled a his suburban family home-has taken sound of a bomb exploding outside of ow campaign spending, quite a shift rom days gone by when a Palo Alto of the more heated days in Palo Alto been making claims that the nuclear year's contest has been marked by a free zone measure will-if enactedamong the candidates and relatively Former Mayor Kirke Comstock has series of good-natured exchanges this November's Palo Alto ballot. politics-who once awoke to the

financed proponents of the effort to neffectively rebuffed by the undermake Palo Alto a nonparticipant in cause horrendous problems for the city's municipal government, a contention that so far has been the nuclear arms race.

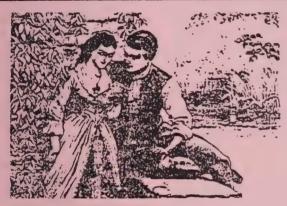
University's Dr. Sophia Vinogradov, in announcing the start of a controversial schizophrenia and determine its gene product, that would be an incredible SHRINK "If we are able to new research project to explore the causes a form of step forward," said Stanford



# Trends



... Entertainment ... Fashion ... Leisure ...



# Tomes of endearment

If you're having trouble finding the right words to request a certain someone be your valentine, the people at Waldenbooks may be able to help. In preparation for Valentine's Day, they have assembled a variety of books, tapes and videos that range from humorous to mushy. And to sweeten the purchase, the stores are also giving away packets of Hershey's milk chocolate Kisses. A few of the Waldenbooks ways to count your

▼ "Family: The Ties That Bind . . . And Gag!" by

Erma Bombeck (McGraw Hill, \$15.95).

"A Hand to Hold, An Option to Reject" by Cathy Guisewite (Andrews McMeel, \$6.95).

"Happiness is a Warm Puppy" by Charles Schulz.

(Ballantine, \$5.95). "Lover Shopping: How to be Married One Year from Today" by Martin Gallatin (Shapolsky, \$14.95).

"Hug Therapy" by Kathleen Keating (Compcare,

\$4.95).

"Windmills of the Gods" audio cassette with Lee

Remick reading Sydney Sheldon's book (Dove, \$14.95). ▼ "Romeo & Juliet" movie video (Paramount,

\$39.95).

Mary Gottschalk

# Getting Out

TONIGHT: There's an 8 p.m. blues show to benefit KFJC-FM (89.7), Foothill College's hip and eclectic radio station, at J.J.'s Blues Cafe, 165 E. El Camino Real, Mountain View. The Blues Movers, Bobby Reed and Surprise, featuring Sarah Levingston, are on the

bill. Tickets are \$4 at the door. (415) 968-2277. WEDNESDAY: The national touring production

# At the Top

Here are the best-selling mass-market paperbacks locally, according to Milligan News Service, and the best-selling trade paperbacks (sold primarity in bookstores) nationwide, according to Publisher's Weekly magazine:

## Mass-market **Paperbacks**

- 1. THE EYES OF THE DRAGON, King
- 2 SHAN, Lustbader
- 3. PATIENCE OF A SAINT, Greeley
- 4. COMMUNION, Strieber
- 5. OUTBREAK, Cook
- 6. SILVERSWORD, Whitney
- 7. THE PANIC OF '89, Erdman
- 8. CELESTIAL BED,
- 9. HEART OF THE **COUNTRY**, Matthews
- 10. WIDE ACRE, Gregory

## Trade **Paperbacks**

- 1. THE WORLD ALMANAC AND BOOK OF FACTS, Hoffman
- 2. THE ARTHUR YOUNG TAX GUIDE 1988,
- 3. DIANETICS, Hubbard
- 4. CALVIN AND **HOBBES**, Watterson
- 5. THE BOOK OF QUESTIONS, Stock
- 6. THE FAR SIDE
- **OBSERVER**, Larson 7. CATSMOPOLITAN,
- Hochberg 8. THE ROAD LESS
- TRAVELED, Peck 9. J.K. LASSER'S YOUR **INCOME TAX.** Lasser
- 10. BILLY AND THE

Music Music

# Buddy Holly's deat Visiting th

By John Joh McClatchy New

ATTACHMENT 63

CLEAR LAKE, Iowa

N ARCTIC wind scatters snow across the vacant rural highways of northern Iowa. It's so cold you find yourself checking the gauges regularly as you drive, reassuring yourself that you have plenty of gas, that the oil pressure is good, and the engine is not overheating, as if there were any chance of

You can't help thinking as you head into Iowa's outback that you'd have to be desperate, crazy, or a young rock 'n' roller with hits on the chart and no fear to go up in a tiny plane on a night like this.

"Buddy Holly lives," shouts the Mad Hatter from the stage of the old Surf Ballroom, where Holly, Ritchie Valens, and J.P. (the Big Bopper) Richardson played their last show 29 years ago last weekend. Two thousand jitterbuggers and sock-hoppers from around the world wearing poodle skirts and crinolines, hose with seams up the back, silk suits, thin ties, and shades - lots of shades - erupt into ecstatic shrieks.

"Peggy Sue," Holly's anthem of teen lust, bursts thunderously from the speakers. The music is far louder than the 22year-old, bespectacled Texan would have dared play for the 1,100 "teen-agers and their parents" whom witnesses said attended that show.

No matter; Buddy Holly Weekend is officially under way in the frozen farm country where the music died in a plane crash on Feb. 3, 1959. And if the outfits seem slightly ersatz and some merchants a trifle over-eager to cash in on the legend, the reverence for the music and a time long gone is as real and palpable as the fertile soil.

"I've stood where Buddy Holly was born. I've stood where he was buried. And now I've stood where he died," said Ray Needham, a chief of detectives for Scotland Yard in London. "I listen to this music now and it makes the hair on the back of my head stand up. It still does

One man wears a T-shirt with a common theme. "Forget Buddy Holly? That'll Be The Day."

From an impromptu party 10 years ago, the annual tributes have grown into a musical phenomenon, transforming this community into a kind of rural theme park each year in midwinter. There are Buddy Holly Primer Parties at restaurants and tours of the crash site in a

cornfield.



# STATE OF THE

By Bill Wyman

o one knows exactly when it happened, but at some point in the midst of the 1970s a rock 'n' roll critical mass was reached and the audience suddenly fractured. It is hard to believe it now, but there was a time when, for example, Top 40 radio was known as just plain old radio, and just plain old radio was a killer. Sure there were "progressive" stations, and "underground" stations, but their appeal represented more of a cultural division than a musical one-many of the same artists were played on both, and the two enjoyed a relatively frictionless existence.

The aging of rock's original primary audience had perhaps the most to do with it, but along toward the mid-'70s, when the Osmonds and Olivia Newton-John started topping the charts, disaffection started setting in. Things weren't exactly going down the toilet—Al Green

specific tastes. Over the next tenyears, a vast Balkanization transpired, to the point where today in the Bay Area, for example, there are oldies stations not only for ex-bobbysockers (KYA-KSFO) but for burnouts (KFOG) and New Agers (K101) as well. You can get headbanger music in increasing levels of obscurity (from KFJC to KUSF to KALX, roughly). You can get your soul soft (KSOL) or hard (KPOO). You can listen to an '80s version of Top 40 that makes the '70s version seem deep, meaningful, and substantial (KMEL). Or you can listen to a former heavy metal station trying to out-KFOG KFOG, which is a little like trying to outdo Velveeta (KRQR).

Crassness on the scale that we are hearing today has been made possible by the increasing corporatization of radio stations and an extraordinary volatility in the industry. (In 1985, the last year for which I could find figures, 1,500 radio stations changed hands for a total of a billion

Don't get me wrong: Live 105 isn't the greatest radio station in the world (that's still KALX); but it's easily the most interesting and challenging commercial station around right now, particularly with KKCY almost certainly shutting down. It's the first time in my memory that arguably the best commercial radio station has been the most popular. Why the charm fell on KITS rather than The Quake, or why a station playing relatively new music for teens has made it while a similar one for adults over at KKCY hasn't, isn't clear.

The problem with KFOG, the reason I find its approach to radio particularly worthy of criticism, is that it has-or has had-so much going for it: the divine M. Dung, newscaster Scoop Nisker, intelligent and well spoken jocks like Dave Morey. But I spent one recent afternoon monitoring the station, and what I heard was a string of songs by: Boston, Robbie Robertson, Creedence, George Harrison, Rush, Springsteen, Fleetwood Mac, Dylan, Led Zeppelin, Steve Miller, Talking Heads, the Beatles, the Starship, Lynyrd Skynyrd, Springsteen, Pink Floyd, the Who, the Kinks, America (!), Springsteen and Yes. Nearly two hours of radio and only one song from a group that wasn't flourishing in 1976. Now, I like most of those groups-indeed, I like most of the songs-even Boston's!-but this isn't radio; it's muzak for marijuana smokers. It's serving the listening and artistic communities not at all. and it's pretty lame stuff to be filling the public airwaves with. Has KITS affected KFOG? "Seeing the success of KITS, it does stimulate the market as a whole," concedes Daniels. "I do want to have more new music on the station. We play, occasionally, the Cure or Echo and the Bunnymen, but get very little reaction one way or the other. We playthe Dead and get immediate response. My question is, is that all they really want or is it what they've come to expect?"



Richard Sands and Stave Master

College radio fills many of the gaps that the mainstream stations leave, but the shortness of their signals (it's difficult for East Bay residents to get KFJC, a terrific station out of Foothill College in Los Altos, for example), and their frequent penchant for the outrageous and the off-putting make things difficult both for listeners and the acts that can't get commercial airplay. Masters wonders if they can even continue to fulfill their traditional niche. "I think the college radio stations out here can do a lot more with what they have. It's kinda sad when I turn on the college radio and hear the same kind of stuff we play here at Live 105. There's so much good music out there that we're not playing because it's not accessible enough; it's great for college radio and they're not playing it. Where am I going to hear this music?"

Such as what?

"Such as—I'd like to hear a halfhour of thrash music, the Circle Jerks, and the Dickies, and the Germs and stuff, and I never hear that." ATTACHMENT 64







Aragom 4004 **MOTIF MS100** 

Potomac, MD 20854 Restoration Studios, 8807 Postoak Road I can be contacted at Smolian Sound

ing activities of six major US orchestras can be found in the current issue of Sympbon; A broader discussion of the sound archive Steven Smolian

# Tuners & gold mines

comments from several of your columnists enlightened. There is one area, though, where with something said, I still feel entertained and tion on my favorite subject. Even if I disagree consider Stereophile a gold mine of informa-

This concerns the subject of the tuner, and

Office, The New York Philharmonic, Avery a list of those still available, and their formats Chicago Symphony Orchestra, 310 South York, NY 10023; Women's Association Fisher Hall, Broadway and 65th St., New and prices, can be obtained from Radiothon orchestras. Permission for these records is Radiothon premiums, and proceeds go to the union agreements. Editions have been limited granted by the orchestra musicians in their fered annually by the orchestras only as

there will be to share with collectors in the discs and tapes deteriorate further, the more (I've been assembling that archive as well). The aluminum discs from the '30s and early '40s chivist, I'd like to appeal for any tapes or discs the 1965-66 season. As the CSO's sound ar most broadcasts and TV appearances before cumulation of its audio history, presently lacks and Chicago, now beginning systematic ac archive (though there's still some way to go) Michigan Ave., Suite 1701, Chicago, IL 60604 more broadcasts which can be restored before Philharmonic broadcast material on accrate of prior to this period as well as for New Yorl The Philharmonic has a substantial sound

Potomac, MD

and some great programming. This includes strive to deliver good, quality listening sound. Along with good listening fidelity, I get

music (trustrating when they play something Memorial Soundtrack Show"; my wife loves it! Festival. Then, there is the "Norman Bates did a live broadcast of the Monterey Jazz ing Heads in one set. Another station recently Laurie Anderson, Dave Brubeck, and The Talk here does things like play Hank Williams, is unavailable). One commercial FN station absolutely enthralling, then armounce that it brawls); and a glorious mix of prerecorded theater, and concerts (nightclub acts to stadium captivating plays; reviews of local restaurants unbeatable news coverage (NPR, Pacifica, etc.);

ing habits. Maybe you should write your local cable or the dish, or rethink your radio listento reevaluate your antenna, see what is on 24-hour-a-day excitement, perhaps it is time you are not. If your tuner does not deliver this in a unique radio market, and it's a shame if the most used component in my system. I am mine of information. As a result, the tuner is listening radio stations to tell them why you are not My tuner, as well as Stereophile, is a gold Glenn H. Martin

Sunnyvale, CA

# The Marantz 10B again

myself much clearer. and understood. I will now attempt to make both the editorial staff and Mr. Scott made the letter (Vol.10 No.6, p.15) I am incredulous that than obvious that my first letter was not read this out in my letter. Deja Viv! It is now more not catching the error, especially after I pointed twice in a row. To wit: Mr. Scott's erroneous After reading Don Scott's rebuttal of my first same error that I complained about previously filter-change recommendations and the editor

of the deemphasis network. Any mods will were very carefully designed and are also part output filters in the 10B: period. These filters process itself will create audible birdies, etc., tempt should be made to modify or after the As stated originally—and I reiterate—no atwill be, for all practical purposes, worthless. and any post-demodulation at 67kHz filtering demodulator and not after. The demodulation (multiplex) filter must be placed before the Any competent engineer knows that an SCA

have disheartened me

charges against the radio industry, and certain  $^{\mathbb{R}}$  ancisco Bay area), there are stations that pect the tuner to deliver the fidelity of the the feelings expressed. I, of course, do not ex ly there is plenty of garbage out there to justify itself. Stereopbile has lodged substantia more specifically, the broadcast radio industry but in the radio market in which I live (the San turnable, or even the CD player or tape deck

JGH IN THE UK

HEADPHONE SURVEY

-CHEAPSKATE STYLE

RECOMMENDED COMPONENTS

PIERRE LURNE INTERVIEWED B&W 801 MATRIX REVIEWED



27 April 1988

ATTACHMENT 66

Subject: "Outhouse Texas"

Playlist

KFJC 89.7 FM 12345 E1 Monte Rd. Los Altos Hills, CA 94022

Dear Sirs/Madams:

I have only recently discovered your station and your weekly progressive country music show, I believe called something like "Outhouse Texas" (?) broadcast on Tuesdays around noon. I would like to commend KFJC and the Outhouse Texas crew as I really appreciate this program. Is there any way to obtain playlists for this show and/or a schedule of your other programs? I look forward to hearing from you and thank you for time.

Regards,

Kerch. Small Kevin G. Smith



## MARKET SUMMARY INCLUDING

BLACK AND HISPANIC AND SAN JOSE AND SANTA ROSA METRO BREAKOUTS AND COUNTY BREAKOUTS FOR ALAMEDA, SAN FRANCISCO AND SAN MATEO PLUS CPB PROGRAM FUND AND MONITORADIO SCHEDULES (PRODUCED BY RRC, INC)

ATTACHMENT 67

ARBITRON

# SAN FRANCISCO FALL

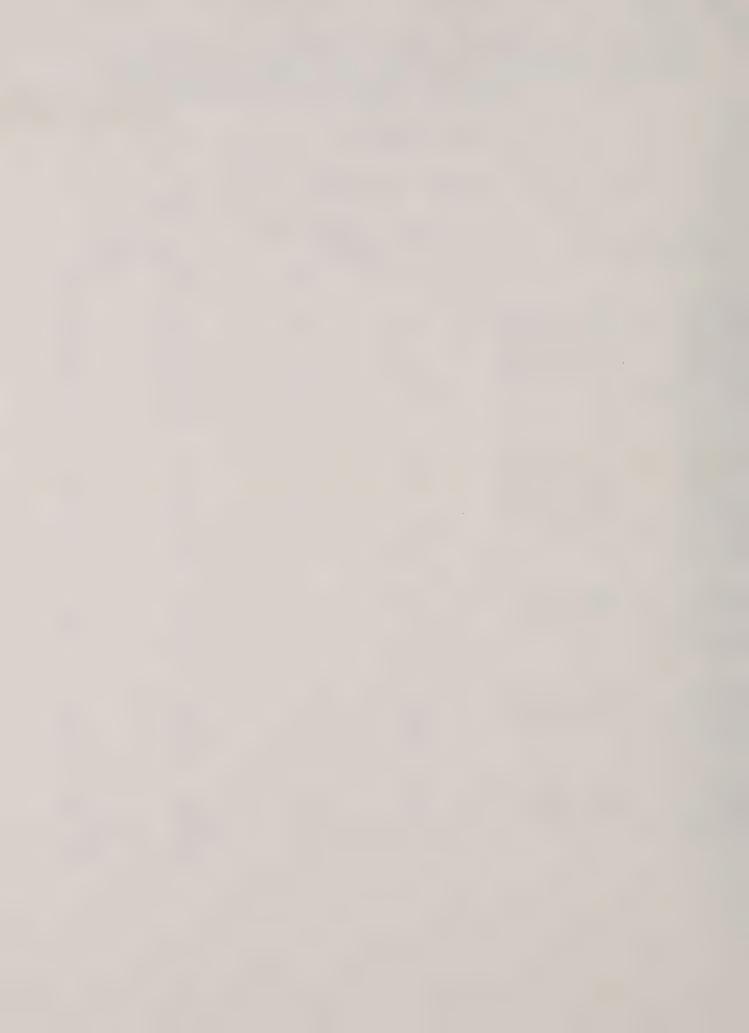
1987

## PERSONS 12+ IN TSA

SAMPLE SIZE = 8969

POPULATION(00) = 79525

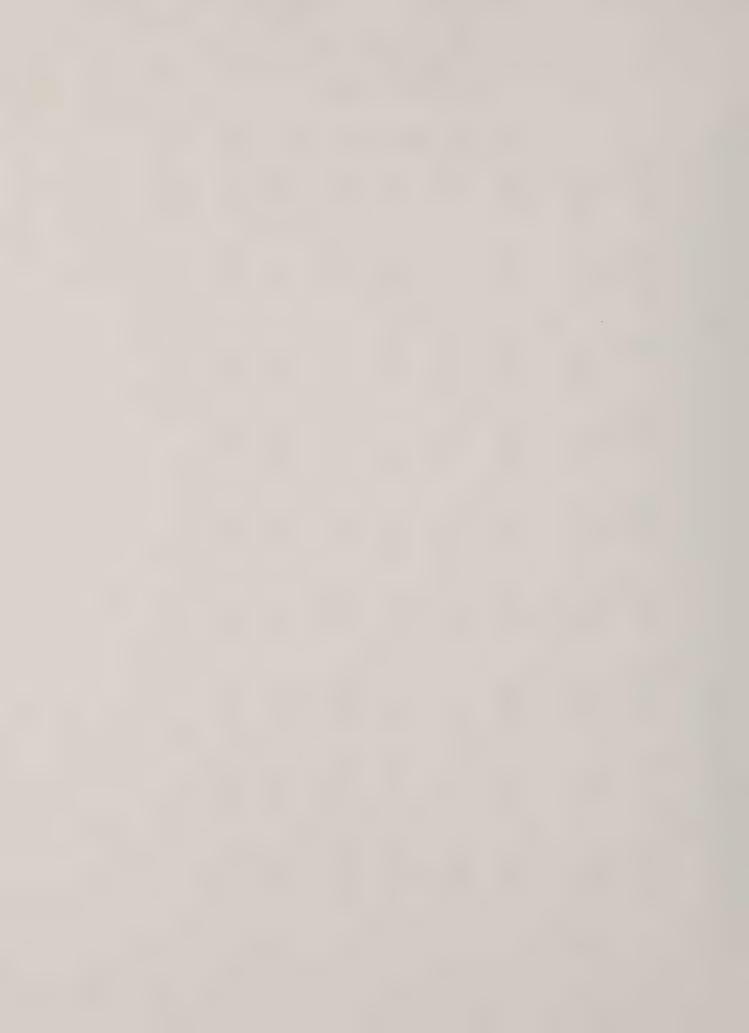
STATION/DAYPART		AVERAGE QUARTER-HOUR AUDIENCE		CUME AUDIENCE	
		(00)	RTG	(00)	RTG
KALW-FM KBBF-FM KCSM-FM KPFA-FM KQED-FM	M-SU 6AM-MID  # M-SU 6AM-MID  M-SU 6AM-MID  M-SU 6AM-MID  M-SU 6AM-MID	27 16 12 46 129	0.0 0.0 0.0 0.1 0.2	550 128 358 1153 2600	0.7 0.2 0.5 1.5 3.3
ANALYSIS 1		229	0.3	3806	4.8
	M-SU 6AM-MID	11	0.0	292	0.4
	M-SU 6AM-MID	18	0.0	402	0.5
KSJS-FM	M-SU 6AM-MID	5	0.0	214	0.3
KCLB-FM	M-SU 6AM-MID	4	0.0	109	0.1
KCDS-FM	M-SU 6AM-MID	41	0.1	362	0.5
ANALYSIS 2		80	0.1	1260	1.6
KALW-FM	M-SU 6AM-MID	27	0.0	550	0.7
KCSM-FM	M-SU 6AM-MID	12	0.0	358	0.7
ANALYSIS 3		38	0.0	817	1.0
KALW-FM	M-SU 6AM-MID	27	0.0	550	0.7
KQED-FM	M-SU 6AM-MID	129	0.2	2600	3.3
ANALYSIS 4		156	0.2	2765	3.5
KCSM-FM	M-SU 6AM-MID	12	0.0	358	0.5
KQED-FM	M-SU 6AM-MID	129	0.2	2600	3.3
ANALYSIS 5		141	0.2	2794	3.5



#### FALL '87 SAN FRANCISCO TSA

#### Analysis of Diary Mentions (Produced by RRC,INC) SOURCE: ARBITRON

		P12+	Teens	A18-24	A25-34	A35-49	A50+
**	KALW-FM						
	Diary Mentions	44	0	1	9	22	12
	Composition (%)	100	0	2	20	50	27
	Index	100	0	18	95	185	84
	Reach (%)	Ö	U	0	0	1	0
**	KBBF-FM						
	Diary Mentions	10	0	5	2	3	0
	Composition (%)	100	Õ	50	20	30	0
	Index	100	ő	455	95	111	Õ
	Reach (%)	0	0	1	0	0	0
**	KCDS-FM						
	Diary Mentions	29	0	2	7	9	11
	Composition (%)	100	0	7	24	31	38
	Index	100	0	64	114	115	119
	Reach (%)	0	0	0	0	0	0
**	KCLB-FM						
	Diary Mentions	12	0	1	2	4	5
	Composition (%)	100	0	8	17	33	42
	Index	100	0	73	81	122	131
	Reach (%)	0	0	0	0	0	0
**	KCSM-FM						
	Diary Mentions	30	0	1	10	8	11
	Composition (%)	100	0	3	33	27	37
	Index	100	0	. 27	157 1	100	116
	Reach (%)	0	U	U	1	U	U
**	KFJC-FM						
	Diary Mentions	42	7	6	20	5	4
	Composition (%)	100	17	14	48	12	10
	Index	100	189	127	229	44	31
	Reach (%)	0	1	1	1	0	0
	reacii (M)	Ů	·	·	·		
**	KPFA-FM						
	Diary Mentions	100	1	4	33	42	20
	Composition (%)	100	1	4	33	42	20
	Index	100	11	36	157	156	63
	Reach (%)	1	0	0	2	2	1
**	KQED-FM						00
	Diary Mentions	247	1	8	59	81	98
	Composition (%)	100	0	3	24	33	40
	Index	100	0	27	114	122	125 3
	Reach (%)	3	0	1	3	3	3
gilla sala-	VO 10 514						
A N	KSJS-FM	28	5	7	10	6	0
	Diary Mentions	100	18	25	36	21	0
	Composition (%) Index	100	200	227	171	78	0
	Reach (%)	0	1	1	''1	0	ő
	KedCII (%)	U	1				





24,400

San Francisco Arbitron FALL 1987

San Franci	sco, San Jose	and San M	fateo, Alameda	a County (Seg	ments	
		PERSON	IS 12+			
Sample	Size (# of di	aries) = 3	3,045 Popula	ation = 3,421	,800	
DAYF	ART	AVERAGE	QUARTER-HOUR	(WEEKLY)	CUME	
Mon - Fri	6AM-10AM		2,200	15,800		
Mon - Fri	10AM-3PM		1,300	16,700		
Mon - Fri	3PM-7PM		2,300	16,500		
Mon - Fri	7PM-MDNT		1,700	15,000		
Mon - Fri	6AM-MDNT		1,800	35,900		
		PERSONS	5 12-34			
Sa	mple Size = 1	,376	Population	= 1,624,900	1,624,900	
DAYF	ART	AVERAGE QUARTER-HOUR		(WEEKLY)	CUME	
Mon - Fri	6AM-10AM		2,200	15,800		
Mon - Fri	10AM-3PM		800	10,400		
Mon - Fri	3PM-7PM		2,300	14,900		
Mon - Fri	7PM-MDNT		1,700	15,000		
Mon - Fri	6AM-MDNT		1,700	29,600		
		ADULTS	18-49			
9	ample Size =	1,911	Population =	2,190,500		
DAYF	ART	AVERAGE	QUARTER-HOUR	(WEEKLY)	CUME	
Mon - Fri	6AM-10AM		1,200	10,200		
Mon - Fri	10AM-3PM		1,000	12,800		
Mon - Fri	3PM-7PM		1,400	12,000		
Mon - Fri	7PM-MDNT		800	10,500		

1,100

Mon - Fri 6AM-MDNT



#### MARKET SUMMARY INCLUDING

BLACK AND HISPANIC AND SAN JOSE AND SANTA ROSA METRO BREAKOUTS AND COUNTY BREAKOUTS FOR ALAMEDA, SAN FRANCISCO AND SAN MATEO PLUS CPB PROGRAM FUND AND MONITORADIO SCHEDULES

(PRODUCED BY RRC, INC)

ATTACHMENT 69

ARBITRON

SAN FRANCISCO FALL

1987

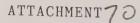
HISPANIC PERSONS 12+ IN METRO

SAMPLE SIZE = 400

POPULATION(00) = 6165

STATION/DAYPART		JARTER-HOUR ENCE	CUME AUDIENCE	
	(00)	RTG	(00)	RTG
KALW-FM M-SU 6AM-MID KBBF-FM # M-SU 6AM-MID KCSM-FM M-SU 6AM-MID KPFA-FM M-SU 6AM-MID KQED-FM M-SU 6AM-MID	0 15 1 4 3	0.0 0.2 0.0 0.1 0.1	19 123 35 84 70	0.3 2.0 0.6 1.4 1.1
ANALYSIS 1	25	0.4	305	4.9
KUSF-FM M-SU 6AM-MID	0	0.0	0	0.0
KFJC-FM M-SU 6AM-MID	2	0.0	43	0.7
KSJS-FM M-SU 6AM-MID	1	0.0	36	0.6
KCLB-FM M-SU 6AM-MID	0	0.0	0	0.0
KCDS-FM M-SU 6AM-MID	0	0.0	0	0.0
ANALYSIS 2	2	0.0	59	1.0
KALW-FM M-SU 6AM-MID	0	0.0	19	0.3
KCSM-FM M-SU 6AM-MID	1	0.0	35	0.6
ANALYSIS 3	2	0.0	54	0.9
KALW-FM M-SU 6AM-MID	0	0.0	19	0.3
KQED-FM M-SU 6AM-MID	3	0.1	70	1.1
	tion tion aim aim aim aim			
ANALYSIS 4	4	0.1	70	1.1
KCSM-FM M-SU 6AM-MID KQED-FM M-SU 6AM-MID	1 3	0.0	35 70	0.6
ANALYSIS 5	5	0.1	106	1.7







October 13, 1987

KFJC Foothill College 12345 El Monte Road Los Altos, California 94022

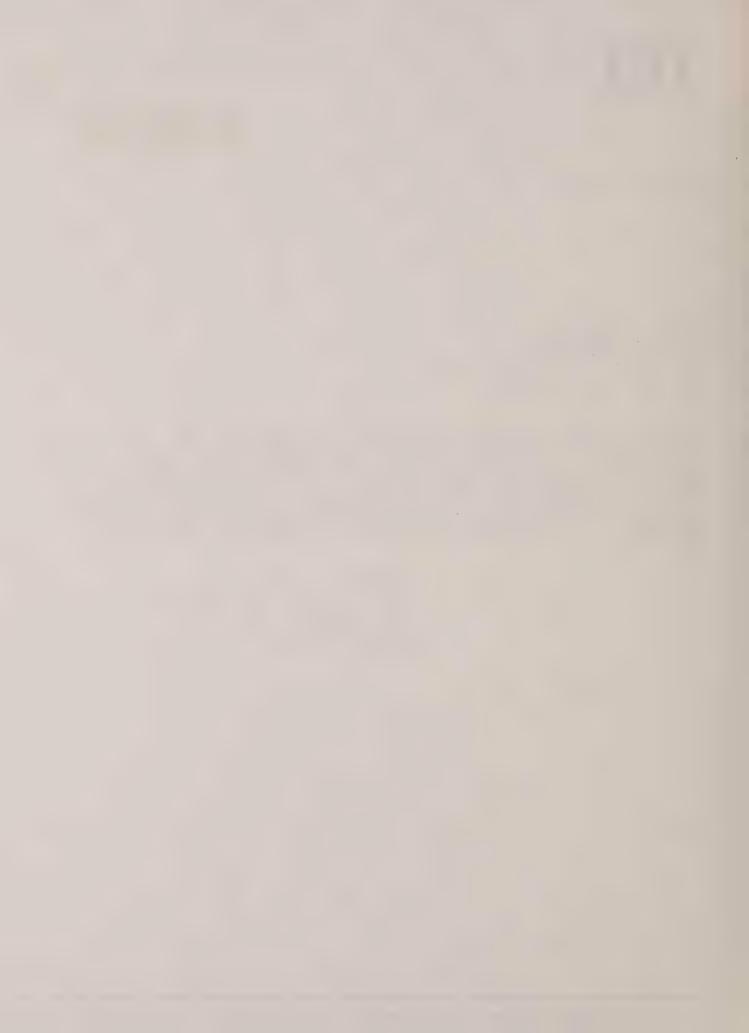
To Whom It May Concern:

I am employed as a radio traffic broadcast reporter for Traffic Central in Hayward, doing P.M. reports for KWVF, 100.9 FM, in San Rafael. The acquisition of this position is a direct result of the two years training I received and networking from connections made at Foothill College, KFJC. My public affairs and programming experience at KFJC has helped to prepare me for this position. It is unlikely that I would be employed without that education.

Regards,

Shannan Miller

Shannon Miller





Putting Off the Hits: DJ Rob Francis plays an eclectic blend of local and international tunes.

**CLUBS** 

## **Music for Modern Times**

DJ Rob Francis kicks the Top 40 habit on radio and in the clubs

m convinced the whole world's been given an overdose of Madonna. It's true. You need to look no further than local dance clubs, which are notorious for hiring DJs who can't shake the Top 40 habit. Often, the only factor that distinguishes one venue from another is the era that the DJ is stuck on. And the few places that risk hiring open-minded DJs seem to entertain more ideas than they do customers.

One area DJ who focuses on newer and more obscure music is Rob Francis, a British emigrant to the South Bay. Early in the '80s, Francis found a niche in college radio, a training ground that prepared him for a time slot on one of the area's most popular commercial stations.

"When I got out here," Francis says, "I wanted to get involved in radio and it became apparent to me that I just wasn't going to be able to waltz into a professional station and say, 'Okay, I'm a cool guy, give me a job.' " So Francis hooked up with Santa Clara University's KSCU to gain some hands-on experience.

Following a year or so at KSCU, Francis moved on to Foothill College's KFJC, where he served as an air personality for about four years. From KFJC, he was hired on to the staff at the Quake (KQAK)—his first job in commercial radio. After the Quake's demise in 1985, Francis picked up the name and began a mobile DJ business which he still operates today. Last year, when Live 105 (KITS, San Francisco) adopted a format similar to the Quake, Francis was hired on as a weekend DJ.

Since then, Live 105 has become one of the Bay Area's hottest rock stations, with an average weekly listenership of 78,400 in the San. Jose area (compared to local stations KSJO [113,900 listeners] and KOME [119,100 listeners]). Francis is most noted for his Sunday night show, Live 105 international, which features

music from around the world.

Francis enjoys the show's flexibility, which allows him to play songs that otherwise may not be heard on commercial radio, including those from new groups, local bands and non-English speaking artists. "One minute I'll be in the Middle East playing music from the desert," he says, "and the next minute I'll be playing Epic Rumors from San Jose."

Probably due to his experiences at KFJC and KSCU, Francis is an avid supporter of the South Bay music scene. "I think the Bay Area music scene is definitely happening. There's always a new record coming out that I really like; there's always a new band that I can get excited about."

In addition to his radio and mobile
DJ endeavors, Francis spins for the
downtown San Jose Oasis each
Wednesday. And he's a bit surprised
that the nights—dubbed "Modern
Times"—have achieved such
popularity. (The crowd has grown
increasingly larger; a recent
Wednesday drew 1100 people.)

"People want to be familiarized with things for a long period of time and they would rather listen to the good of tried and trusted music than take a chance on something new."

Nonetheless, Francis is surprised that Wednesday nights have done so well. "It's exciting to be there because of the incredible response that people in the South Bay have given that night," he says. "It's an excitement that I really haven't come across in a club for a long time."

-Rebecca Smitt

Rob Francis spins records Fri., Jan., 29, 8pm-midnight, for a video dance sponsored by Student Mobilization Against AIDS at the San Jose State University Student Union Ballroom. Tickets are \$5 advance from the A.S. Business Office or \$7 at the door. Call, 408/924-6240.



Noteleok. Iwill be & Columbia Univ Siko of Law

Drop In Scripts that I will produce before. !

leave. Doe, someones may call you from

Columbia regarding a scholarship focusing on

public service. Let them know what an

awesome individual I cam.

KFJC has been a great experience.

I learned so much from Don H, Robt

Jeff-If about being on the air that

I didn't get from 6 years to XZSU.

However, I do think my Zee background

it help me hore to XFJC.

The people here are a real kick

In the points. They are definitely one

of the best assers of KFJC, with



# THE UCRN PRESENTS

A seminar series

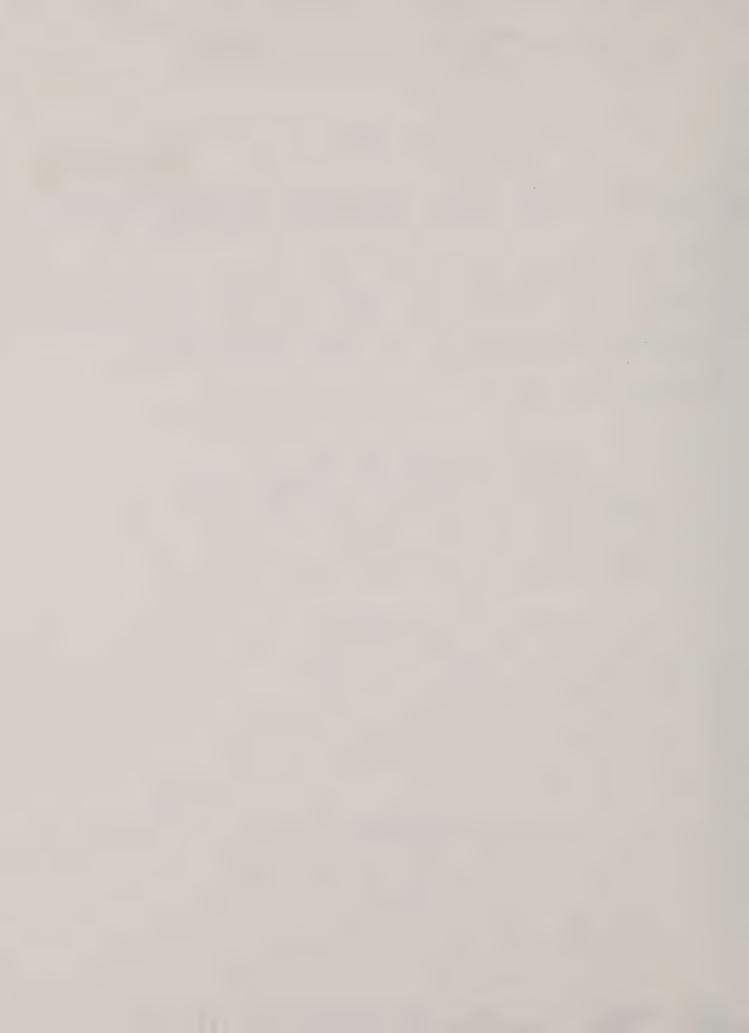
ATTACHMENT 73

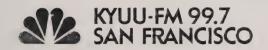
# CAREERS IN BROADCASTING

Three Seminars at the U.C.
Berkeley Campus, MLK Student Union
Friday February 5 and Saturday
February 6

- 1. Careers in News and Sports: with local reporters from KCBS, KMEL, KFOG and more. Friday the 5th at 3:00p.m. -5:30p.m. Fourth Floor. MLK Student Union, East Madrone Room.
- 2. Careers in Programming: with D.J.s and Program Directors from KITS, KFOG, KTOO and others. Saturday, February 6th at 12:00 noon 2:30 p.m. Fourth Floor, MLK Student Union, West Madrone Room.
- 3. Careers in Management, Sales, and Marketing: with Professionals from KCBS, Chiat-Day Advertising, KFJC, and more. Saturday, February 6th at 3:00p.m. 5:00p.m. Fourth Floor, MLK Student Union, West Madrone Room.

DNFO: BORI DAVES @ (415) 642-1111





November 25, 1987

Mr. Robert Pelzel C/O KFJC Foothill Junior College 12345 El Monte Road Los Altos, CA 94022

Dear Mr. Pelzel:

A rare opportunity for your students is coming.

The 1988 Northern California Radio-Television News Directors' Association convention will be January 29 and 30 at the Concord Hilton. We'd like to have every college and university student who is seriously interested in a career in broadcast news attend.

It's a chance for students to meet news directors from large, medium and small markets——the people to whom they'll be applying for jobs——in an informal setting. They can pick the one they'd like to work for——and the one they think would be most likely to hire them. It's a chance for sizing—up and being sized—up on both sides.

Because we want to attract students, we offer a panel just for them on Friday evening. It's called "A Foot in the Door," and it features news directors from the Bay area, but also from the smaller markets where students can expect to find their first jobs. We always try to have one panelist who has just found his or her first job——to tell how he or she did it.

Naturally, we expect the students to stay for the main day, Saturday, as well. There'll be a first-rate lunch speaker, to be announced. Saturday night we have our awards banquet. Russ Coughlin will be the master of ceremonies this year.

There'll be eight panels during the day. For television, "Creative TV News" features Wayne Freedman and Mike Hegedus; "Ken and Barbie" with anchors talking about the image; and "The Future of News" on how cutbacks will affect news people in the years to come——something of special interest to those thinking of a career. There'll be a panel on

"Creative Radio"; one on differences in approach on all-news and music-and-news stations; and one on one-person shops, again valuable for the beginner, who may find himself or herself in one! The other panels are titled, "Where the Jobs Are" and "Bailing Out."

Through the generosity of some of our corporate sponsors, we expect to be able to offer a reduced registration fee for students, and as many as four may share a room at the Concord Hilton, so the weekend should be affordable for all.

I'd like to urge you to come, too, and to invite anybody else who teaches broadcast journalism. I'm sure it would be helpful for you to know what people in the field are thinking, and I know we'd like to hear how you see us.

A number of manufacturers of news technology plan to exhibit at the convention, so you'll be able to see the latest newsroom computers and other hardware.

We'll be sending a preliminary program and registration materials as soon as they're ready. In the meantime, I hope you'll share this letter with your students and colleagues, and ask them to mark the last weekend in January on their calendars for NorCal RTNDA.

If you have any questions or ideas, or would like to help with the convention in any way, please call our president, Dick Garcia, at KNEW (415) 836-0910, or me.

I hope to see you in Concord in January.

Cordially yours,

News Director

# SUNDAY, JULY 17 ATTACHMENT

#### 1:66nm

BJ And MCs: The Battle For World Sugramacy:

(North and South Bailrooms)

#### 7:00mm

Chain Retailers & New Music (Astor)

Geoff Mayfield (Retail Editor, Billboard) (Moderator) Rick Dobbis (RCA Records)

Jim Cawley (Arista Records)

Jim Caparro (Epic Records)

Stan Goman (Tower Records)

Phyllis Purpero (Record World)

Howard Gabriel (Combat/Important/Relativity Records)

Larry Gaines (Musicland)

#### Australia Market Survey: What's Hot Down Under (Duffy/Columbia)

David Novik (VP West Coast A&R CBS Records) (Moderator) Sue McAullay (Mushroom Records) Peter Thompson, Esq. (Tress, Cocks & Maddox) Jeremy Fabinyi (Mental Management) Russell Thomas (Russell Thomas Promotions) Phil Tripp (Immedial Public Relations) Jenny Keath (Marble Music) Ray Watterson (Australian Broadcasting Tribunal) Alex Geshos (Survival Music)

#### 4:30nm

#### Independent Labels: Meeting the Major Chailenge (North Bailroom)

Fred Munao (President, Select Records) (Moderator) Ron Albert (Vision Records) Cathy Jacobson (4th & B'way Records) George Hocutt (CRD) Brian Turner (Priority Records) Pat Monaco (Landmark) Clay Pasternak (Action Music) Art Kass (Sutra Records)

#### International Headbanging: Today's Explosion (South Bailroom)

Andy Somers (Vice-President FBI) (Moderator) Johnny Zazula (Megaforce Records/Crazed Management) Tom Zutaut (Geffen Records) Michael Schnapp (SPV/Steamhammer Records) Chris Williamson (Rock Hotel Records)

Daina Darzin (Circus Magazine) Steve "Doc " Wacholz (Savatage)

#### Sengwriters (Aster)

Bobby Weinstein (Ass't VP Writer-Pub Relations NY, BMI) (Moderator) Ellie Greenwich Richie Cordell Janna Allen Lisa Herman John Hyatt

. . . more to be announced

#### Soundtrack Deal: A Mock Negotiation (Majestic)

Don Friedman Esq. (Grubman, Indursky & Schindler (Moderator) Bob Flax, Esq. (Grubman, Indursky & Schindler) Ronnie Dashev, Esq (Cooper, Epstein & Hurwitz) Don Hoffman (RCA Records) ... more to be announced

Scandinavia Market Survey (Duffy/Columbia)

Jonas Sjostrom (MNW Records) (Moderator) Peter Yngen (Mistlur Records) Jesper Bay (Genlyd Grammofon) Stefan Lagstrom (Sonet Music) Lars-Ake Hjort (Amalthea Grammofon) Per Kviman (Wire Records) Ulrich Hillebrand (Radium)

#### Pool Directors Conclave (Kern/Sullivan)

Dave Costanza (Atlantic Records) (Leader) Mario Rios (Polygram Records) (Leader)

#### 6:30pm

#### World Music: Dancing to Different Drummers (North Bailroom)

Vera Brandes (Label Director, Intuition Records) (Moderator) Jerry Rappaport (Mango Records) Jumbo Van Renen (Virgin Earth Works) Martin Meppiel (Manager) Gary Himmelfarb (Ras Records) Kip Hanrahan (American Clave') Riska Mutarelli (Som da Gente) Ion Kertzer (Cloud Nine Productions/ Bumpershoot Festival) Ionathan Rudnick (S.O.B.'s)

#### Tell Tchaikovsky the News: Rock in the Soviet Bloc (South Ballroom)

Rick Dutka (Vice-President, Business Affairs, Island Records) (Moderator) Boris Grebenshikov (Artist) Peter Jenner (Sincere Management) Artium Troitsky Ina Meibach, Esq. (Meibach & Epstein)

#### The Rap Summit II (Astor)

Tom Silverman (Chairman, Tommy Boy) (Moderator) Luther Campbell (Luke Skyywalker Records) Mike Allen Fred Munao (Select Records) Ed Kerby (KDAY Radio-LA) Barry Weiss (live Records) Bill Stephney (Def Jam Records) Benny Medina (Warner Brothers Records) Nat Robinson (First Priority Records)

#### Music Marketing & Sponsorship: Catching ), Wave Or Swimming With The Sharks (Schub) Josh Simons (President, Rave Communication

(Moderator) Ron Christensson (Adolph-Coors Company

Danny Socolof (Marketing Entertainment John Wasser (Sports Entertainment Group

Mark Kreiss (Westwood One Companies) Lyor Cohen (Rush Management)

Hans Kruger (Dial A Deal-West Germans

#### College Radio (Majestic)

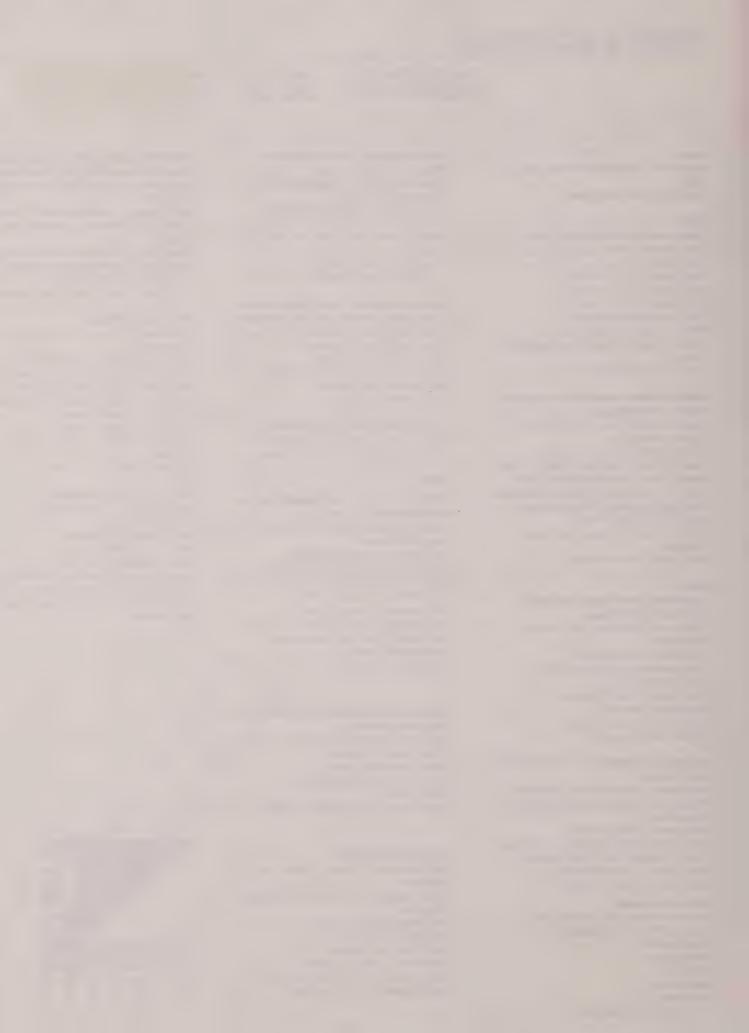
Andy Dunkley (Senior Editor, Rockpool) (Moderator)

Dave Gottlieb (KFJC-Foothill College, C Josh Rosenthal (WCDB-SUNY, Albany, N. Brian Stubbs (KJHK-Univ. of Kansas) Liz O'Mara (WZBC-Boston College, MA Mark Cohen (Elektra Records) Todd Bisson (Virgin Records) Steve Balcom (WXYC-Univ. of North Carolina) Jill Fonaas (Twin Tone Records)

#### DOR Conclave (Duffy/Columbia)

Stacy Banet (Nat'l Club Promotions, IRS Records) (Leader) Paul Vitagliano (DJ/Rockpool) Marc Geiger (Triad Artists) Richie Grappone (Vinyl Mania) Steve Masters (KITS Radio-San Francisco) Ann Corey (WXCI Radio-Danbury, CT) Mark Chuneim (Thirsty Ear/Beggars Banqu Rick Squillante





FJC-FM S ALTOS HILLS, CA.

KALX-FM BERKELEY, CA.

KCPR-FM SANLUIS OBISPO, CA.

ATTACHMENT 76

# INVITE YOU TO THEIR ALTERNATIVE RADIO HOSPITALITY SUITE

FOR RECORD COMPANIES AND COMMERCIAL

AND NON-COMMERCIAL STATIONS TO INFORMALLY

DISCUSS MUSIC, SERVICE, PROMOTIONS, PLAYLISTS,

OPERATIONS, OR ANY ASPECT OF EXPERIMENTAL

FOREGROUND RADIO.

# THURSDAY, FEB. 11, 1988 9 pm

- CHECK THE INFORMATION BOARD FOR ROOM NUMBER -



#### KOME

ATTACHMENT 77

98.5 FM

Bob Lilley February 29, 1988

Mr. Robert Pelzel KFJC 12345 El Monte Los Altos Hills, CA 94022

Dear Robert:

Just a note to inform you that KOME is interested in starting some kind of program to allow local college broadcasters to work as interns. We feel that we could use help in a few different areas and that some of your students might enjoy the work.

If this is something that you believe might interest some of your people, please feel free to contact myself or Ron Nenni, our Program Director.

Thank you for your time.

Sincerely,

3031 Tisch Way Suite 3 Plaza West San Jose, California 95128 408/985-9800



CALIFORNIA BLUEGRASS ASSOCIATION 741 EAST STREET, BOX 198 WOODLAND, CA 95695-4144

DEAR RADIO STATION MANAGER,

ATTACHMENT 78

ENCLOSED IS A PROMOTIONAL SPOT FOR THE 13TH ANNUAL GRASS VALLEY BLUEGRASS FESTIVAL TO BE HELD JUNE 17-19, 1988.

WE WOULD VERY MUCH APPRECIATE IT IF YOU COULD AIR THIS SPOT AS MUCH AS YOU CAN TO HELP PROMOTE THE FESTIVAL. THE CALIFORNIA BLUEGRASS ASSOCIATION IS A NON-PROFIT ORGANIZATION FORMED IN 1975 TO PROMOTE BLUEGRASS MUSIC. THE FESTIVAL ATTRACTED OVER 2500 PEOPLE LAST YEAR, INCLUDING FAMILIES, KIDS, SENIOR CITIZENS, AND AMATEUR MUSICIANS WHO CAME TO SEE SOME OF THE FINEST PROFESSIONAL BLUEGRASS BANDS ON THE WEST COAST.

BELOW IS THE TEXT OF THE PROMOTIONAL SPOT. IT IS EXACTLY 30 SECONDS IN LENGTH, PROFESSIONALLY RECORDED AND ANNOUNCED OVER AN UPTEMPO BLUEGRASS TUNE BY MARTY PREECE OF KFJC IN LOS ALTOS, CA.

THANK YOU FOR YOUR HELP.

Dove Mogres

DAVE MAGRAM

CALIFORNIA BLUEGRASS ASSOCIATION

TEXT OF PROMOTIONAL SPOT:

"THAT'S JUST A SAMPLE OF THE FINE MUSIC YOU CAN HEAR AT THE GRASS VALLEY BLUEGRASS FESTIVAL!

THIS YEAR WE'VE GOT THE VIRGINIA SQUIRES, VERN WILLIAMS, ROSE MADDOX, LARRY RICE AND MANY MORE OF YOUR FAVORITE BANDS!

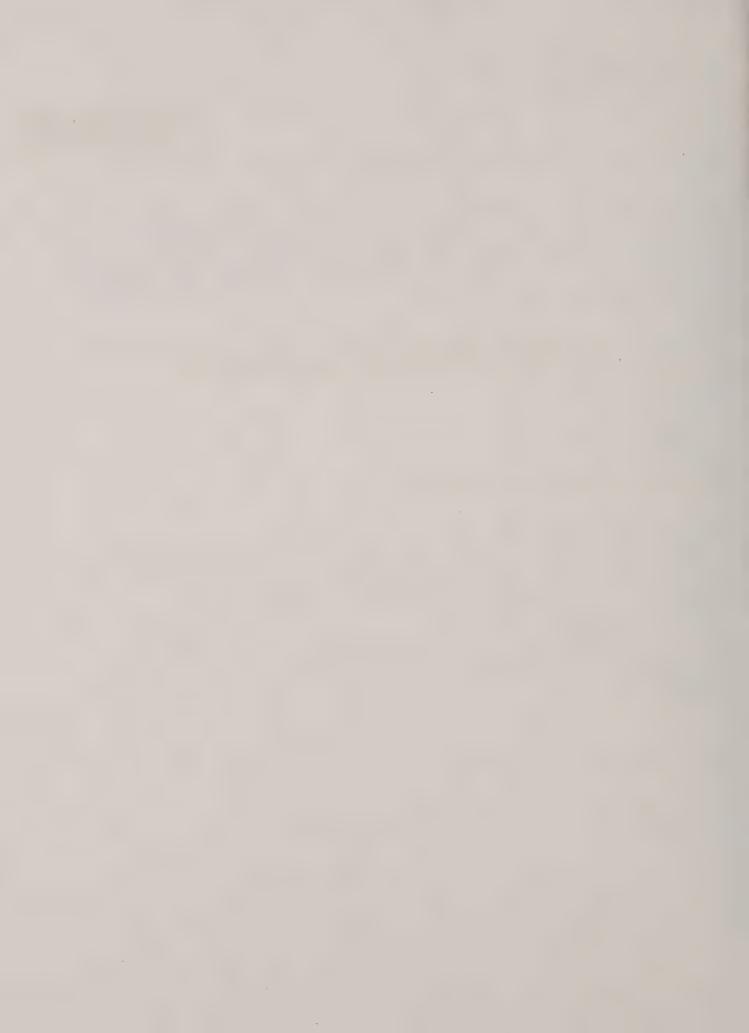
THREE GREAT DAYS OF MUSIC, PICKING AND CAMPING UNDER TALL SHADY PINES IN THE COOL MOUNTAIN AIR!

THAT'S THE GRASS VALLEY BLUEGRASS FESTIVAL, STARTING JUNE 17! TICKETS AVAILABLE AT ALL BASS TICKET OUTLETS!

THIS FESTIVAL IS SPONSORED BY THE NON-PROFIT CALIFORNIA BLUEGRASS ASSOCIATION."

Doug Theresonly I Band in Santa Cruz. & I don't have any addresson them.

> Sadie & Portwood Bullicity Chairman



# ROY BAD, D.J.



P.O. Box 3905 SAN DIEGO, CA 92103



#### BOOKING INFORMATION 619/563-9332

ATTACHMENT 79

4 OCT 87

Doc Pelzel, Station Supervisor KFJC Radio, FM 89.7 12345 El Monte Road Los Altos Hills, CA 94022

Doc,

I enjoyed visiting with you at the station on 21 SEP. As I told you at the time, I always tune in to KFJC when .I am in the Bay Area. There is nothing like it on the air in San Diego. I consider KFJC to be a resource from which I can learn about good, new alternative music. I use what I learn from your station to purchase records for my business. I am one of a handful of alternative music DJ's in San Diego. The focal point of our scene here is the Pink Panther Club on Morena Blvd. It is a small, friendly spot where alternative music is featured on a regular basis. By listening to and learning from KFJC, I can better contribute to the collection of music we can offer at the Panther, and to my mobile DJ service customers. Unfortunately, the laws of physics do not allow us to receive KFJC in San Diego, and I only make it to the Bay Area once a month. I have enclosed a stamped, self-addressed envelope which I would like you to use to send me a copy of KFJC's next play-list. I will continue to send stamped envelopes and a donation if you come through this time. Thanks a lot. I'll visit again when I'm up your way.

Sincerely,



# RADIO AM RECORDS AUGUST 15,19 PA

ATTACHMENT 80

### MUSIC DATEBOOK

PAUL COLBERT

# Elvis Death: Long Live The King



Elizabeth Wolfgramm, Belinda Caritsle, James "JT" Taylor, Kenny Rogers

#### THURSDAY, AUGUST 18

1956/Little Willie John's "Fever" is released. Three years later, Robbie Robertson grabs a copy and latens to it in the back of a Chevy.

1962/Ringo Starr makes his debut as a Beatle at the Cavern Club in Liverpool.

1989/in Australia, Mick Jagger is accidentally shot on the set of his first film, "Ned Ketly," 1977/Funeral services are held for Elvis at Greceland. Over 75,000 gather outside to pay their respects.

1979/Nick Lowe marries Cartene Carter in Los Angeles.

1987/Billy Burnette and Rick Vito join Fleetwood Mac, replacing Lindsey Buckingham. Born: None Hendryx 1945, Dennie Elliot (Foreigner) 1950, Sean Penn 1960, Jon "Bermuda" Schwartz ("Weird Al" drummer) 1956

#### FRIDAY, AUGUST 19

1984. The Beetles open their first US tour at the Cow Palace in San Francisco.

1989/Miles Davis leads a group of fusion specialists in no-rehearsal recording sessions. What results is "Bitches Brew," one of his finest sibums. Band members include Chick Cores, Wayne Shorter, and Joe

1973/Kris Kristofferson marries Rite Coolidge in Los Angeles.

1979/Rockabilly bassist Dorsey Burnette dies of a heart attack at age 42.

1983/Let's OD on Louie — college station KFJC/Los Altos begins a 63-hour "Louie, Louie" marathon, aking over 800 versions of the party classic.

Born: Elizabeth Wolfgramm (Jets) 1972, Johnny Nash 1940, John Descon (Queen) 1951, Ginger Baker

#### SATURDAY, AUGUST 20

1980/Connie Francis begins filming her first movie, "Where The Boys Are."

1967/Technicians develop a new noise-reduction system for album and tape recording. Elektra Records acon becomes the first company to use the technique developed by R. and D.W. Dolby, 1989/Claiming he's "tired of playing for people who clap for the wrong reasons," Frank Zappa disbands the

1987/"I see globes. Lots and lots of globes" — Diane Keaton directs Beilinda Carilele's video for "Heaven is A Place On Earth" at Magic Mountain in Los Angeles. Born: Robert Plant 1948, Isaac Hayes 1942, Rudy Gatlin 1952, Jim Pankow (Chicago) 1947

1967/Columbia re-signs Bob Dylan after his signed deal with MGM falls apart. Dylan would have been long

gone, but MGM failed to countersign his contract. 1972/Akron police made Grace Slick and rough up Paul Kantner effer the Jefferson Airplane's concert

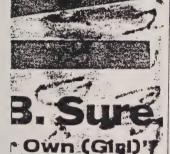
there. Scuffle started when an equipment manager called the police "pigs."

1980/Linds Ronatadt opens in the Broadway production of "The Pirates Of Penzande."

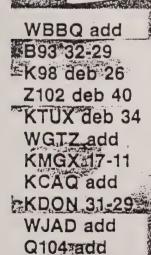
1987/"Born in East LA," a movie written by and starring Cheech Marin, opens nationally.

Born: Kenny Rogers 1938, Joe Strummer 1952













ATTACHMENT 8/

55 GREEN ST., SAN FRANCISCO, CALIFORNIA 94111 415-986-1045

May 24, 1988

Doc Pelzell c/o KFJC 12345 El Monte Los Altos Hills, CA 94022

Dear Doc,

On behalf of everyone at KFOG, thank you for your generous cooperation in making the First Annual KFOG "Louie, Louie Parade" for leukemia the success that it was.

Even though it was a first time event, we raised thousands of dollars and perhaps more importantly raised the consciousness of our many listeners about this dreaded disease. We couldn't have done this event without you and again want to express our sincere thanks for your contribution.

Next year it'll be even bigger and better!

Sincerely,

Kenny Wardell

KFOG Promotion Director

KW/nlr









